

CASTLE of No. 7



FRANKENSTEIN

35c

A VISIT TO THE
FRIGHTENING SET OF **DIE,
MONSTER,
DIE!**



KARLOFF'S
FIRST DRAMATIC MONSTER ROLE IN A
HORROR FILM SINCE
1939 !!!!!

DOES LIZ KNOW
ABOUT THE NIGHT THAT
BURTON TURNED INTO A **MONSTER??**



Frieda Jackson in
DIE, MONSTER, DIE!



LUGOSI vs. **LEE**

SCENES FROM
**DRACULA, PRINCE
OF DARKNESS**





... come inside ... we've been
waiting for you ... there's always
room for one more ... heh heh heh





NEW KARLOFF
MONSTER SEE PAGE 12

CASTLE OF FRANKENSTEIN

BACK COVER

In one of the most unusual montage photos ever made, Boris Karloff (as Dr. Frankenstein) is studying Bela Lugosi (Igor) and Boris Karloff (making his last important appearance as the Monster) in *SON OF FRANKENSTEIN*, Universal, 1939.

INSIDE FRONT COVER

They used to say that "the butler did it" each time a murder happened in the old mansion. This time the Monster did it to the butler in *SON OF FRANKENSTEIN*.

CHARLES F. KANE
Publisher and Executive Editor

BHOB STEWART
Editor and Design

MIKE PARRY
European Editor

NICHOLAS MORGAN
Associate Editor

CONTRIBUTING EDITORS
Chris Steinbruner
Larry Iwé
Charles W. Collins
Richard "B the B" Bojarski
Robert C. Roman
Henry Neider

CORRESPONDENTS
Victor Wacziarg, Alan Dodd,
Jim Hansen, Larry Kennedy

CASTLE OF FRANKENSTEIN, published quarterly by Gothic Castle Publishing Co. Editorial, subscription, and advertising offices: Box 43, Hudson Heights Station, North Haven, New Jersey 07628. Copyright © 1985 by Gothic Castle Publishing Co. Volume 2, Number 3 (whole #7), 2nd Class Entry Pending, North Haverhill, N.H.

SUBSCRIPTION RATES: \$2.00 for 4 issues; \$3 for 10 issues in the U.S.A. and Canada; Elsewhere: add \$1.00 more. **NOTE TO POTENTIAL CONTRIBUTORS:** While your contributions are always welcome, please enclose sufficient postage or all times, with an envelope whenever possible. Care will be given to all works, but no responsibility can be assumed for any unsolicited material.

Printed in the U.S.A.

ACKNOWLEDGEMENTS

Tony Tweddle, Donatien Thoreau; Jack Dawes, Daniel Haller; Nick Adams; Roy Ashton; Adrian Ames; W. G. Chelver; Piers; John Newfield; Cynthia Brown; Columbus Arnold; Friedman; Smiley; Wayne Lawenthal; Warner; Linda Goldsmith; Vic Gifford; ABC; Milt Livingston; Universal; Murray Chernik; 7-Arts; J.E.T. Hopper; SBC; Cedar Culture; Perseus; Mike Subetzky; Bill Pearson; OMNIA; Wm. K. Evanson.

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Frankenstein

TV movieguide

HORROR MOVIES ON TV

Last issue we finally got rolling on our complete checklist of all horror movies playing on television by starting with films which began with the letter "A." This issue we tackle the "B" movies, and, all kidding aside, gang, some of them are just that.

Take notice that we're not just covering out-and-out horror. Films in the list range through big-budget fantasies, occasional neo-fantasy films with leading horror stars in good performances, outstanding mysteries, science fiction, those terrible "spook" comedies, straight pictures with certain macabre elements and even pictures with titles that sound like they might be fantasy films—so you'll know which pictures to stay up late for and which ones to forget about.

—Edgars

BABES IN BAGDAD (79 min—UA—1952). Impotent parody of Arabian Nights fantasies. Quite awful. Rivette Goddard, Gypsy Rose Lee, John Bates, Richard Mey. Color.

BABES IN TOYLAND (1934) See: **MARCH OF THE WOODEN SOLDIERS**.

BACCHANTESS, THE (100 min—Medalion—1961). Mythological Greek god Dionysus returns to Thebes in this Italian epic based on Euripides play. Taina Elg, Akim Tamiroff. Color.

BACK FROM THE DEAD (81 min—Fox—1957). Average but eerie horror melodrama; cliché "bring back dead" formula. Newly married girl possessed by soul of husband's son wife. Notable for terribly weird music. Arthur Franz, Peggie Castle, Marsha Hunt. Regalcope.

BAD LORD BYRON (85 min—Rank—1949). During tragic death of Lord Byron, people of his past return in vision. Overwrought. Dennis Price, Mai Zetterling, Joan Greenwood.

BAD SEED, THE (129 min—WB—1956). Mervyn LeRoy's film (from Maxwell Anderson's play) based on William Melrose's novel about child murderers and inherited evil is powerful shudder. Unfortunately, Production Code kept LeRoy from using original chilling climax. Patti McCormack, Nancy Kelly, Henry Jones, Eileen Heckart, William Hopper, Jesse White.

BAGDAD (82 min—UI—1950). Maureen O'Hara vows vengeance when she finds her father murdered in this fantasy-adventure. Vincent Price, Paul Christian, Jeff Corey. Color.

BANDIT OF SHERWOOD FOREST, THE (87 min—UA—1946). Mediocre sequel about Robin Hood's son. Conrad Wilde, Anita Louise, Edgar Buchanan, Jill Eversand. Color.

BANDITS OF CORSICA, THE (82 min—UA—1953). Dumex' fantastic tale of two Siamese twins separated at birth physically—not metaphysically. Not as good as the 1941 Fairbanks Jr. original. Raymond Burr, Richard Greene, Paula Raymond.



BARFOOT BOY, THE (63 min—MGM—1938). Nonsense about racketeers in a haunted house. Jackie Moran, Marcia Mae Jones.

BARON OF ARIZONA, THE (76 min—Lippert—1949). True story of James Adairson Beavis who almost succeeded in owning part of the U.S. in the 1880's. One of Vincent Price's best performances. Reed Hadley (the serial "Zorro"), Ellen Drew.

BAT, THE (80 min—AA—1959). Interesting multiple-murder mystery from Mary Roberts Rinehart puzzler. Maniac killer on loose in old mansion inhabited by spinster mystery writer (Agnes Moorehead). When the Bat flies, someone dies! Vincent Price, John Sutton.

BATTLE BEYOND THE SUN (67 min—AI—1963). Predictable but interesting space opera features outer space warfare, interplanetary exploration, etc. Andy Stewart, Edd Perry, Arlo Powell. Color. Vistavision.

BATTLE IN OUTER SPACE (74 min—Toho, Cal—1960). Good special effects in this Japanese epic about invaders attacking Earth. Ryo Ikebe, Kyoko Anzai, Harold Conway. Color.

BATTLE OF THE WORLDS (84 min—Topaz—1961). Claude Rains' performance makes this Italian-made effort worthwhile. Enemy planet hurls toward Earth creating panic. Bill Carter, Maya Brent, Umberto Urzini. Color.

BEAR, THE (86 min—Embassy—1963). Fair comedy-fantasy about talking bear. Renato Rascel, Frances Blanche. Color.

BEAST FROM HAUNTED CAVE (75 min—Filmgroup—1959). Roger's brother, Gene Corman made a western-horror film. "See screaming young girls sucked into a labyrinth of horror by a blood-starved ghoul from Hell!" Despite "C" budget, script and most of shocks are quite good. At times excellent. Mike Forest, Sheila Carol, Frank Wolf.

BEAST FROM 20,000 FATHOMS, THE (30 min—WB—1953) Typical prehistoric monster-reborn adventure bears little resemblance to original Ray Bradbury story. Good special effects by Ray Harryhausen. Paul Christian, Paula Corday, Kenneth Tobey, Cecil Kellaway.

BEAST OF BABYLON AGAINST THE SON OF NERUCLES (98 min—Embassy—1963). Hercules fights evil ruler who sacrifices young maidens. Gordon Scott, Maira Orfei, Michael Lane, Piero Lulli, Genevieve Grad. Color. (Also titled "Hero of Babylon")

BEAST OF NOLLOW MOUNTAIN, THE (79 min—UA—1956). Fair formula western filmed in Mexico picks up considerably after Tyrannosaurus Rex eats a few extras. Then Guy Madison gets rid of creature with nastiest monster-crushing trick we've seen lately. Animation by Willis O'Brien, Patricia Medina, Carlos Rivas, Eduardo Noriega. CinemaScope.

Continued

THE BLANCHEVILLE MONSTER—A British shocker just released to TV.





THE BLACK SLEEP

BEAST WITH FIVE FINGERS (88 min.—WB—1946). Moody supernatural horror drama based on W. F. Harvey's fear classic. Unusually mysterious, fowled but still interesting tale of murdered pianist's strange revenge. Directed by Robert Florey. Fine performances by Peter Lorne, Victor Francen, Robert Aida, Andrea King.

BEAST WITH 1,000,000 EYES (78 min.—AI—1956). Weird occasionally-interesting grade-C sci-fi fantasy. Special invader controls minds of animals . . . and then humans. Directed by Roger Corman. Paul Birch, Lorna Thayer.

BEASTS OF MARSEILLES (70 min.—Rank—1939). Two undercover soldiers hiding in Nazi-occupied Marseilles meet up with Landru-type murderer (James Robertson Justice) and his chamber of horrors. Untypical "war" film filled with suspense. Stephen Boyd, Tony Wright, Anna Gaylor.

BEAT THE DEVIL (78 min.—Col—1954). John Huston directed this bizarre adventure-comedy conceived by novelist Truman Capote as a few jokes on the movie world. A satire on every "B" movie ever made . . . and Lorne and Bogart parody roles in which they were typecast throughout their lives. Pic was ten years ahead of its time. Robert Marley, Jennifer Jones, Gina Lollobrigida.

BEAUTIES OF THE NIGHT (84 min.—UA—1952). Disillusioned composer takes refuge in wild dream worlds spanning time and space. Poetic chaos in this French-Italian film by René "Ghost Goes West" Clair. Gerard Philipe, Gina Lollobrigida, Martine Carol.

BEAUTY AND THE BEAST (90 min.—1945) Jean Cocteau's surrealist classic. Jean Marais. (See CoF #5 for story.)

BEDELIA (92 min.—Eagle-Lion—1947). Poor suspense in this Vera Caspary tale of female "Bluebeard." Margaret Lockwood, Ian Hunter, Anne Crawford.

BEDLAM (80 min.—RKO—1946). Strong excellent horror film. Insidious Master Simms (Boris Karloff) is horrendous master of infamous insane asylum in 17th-century England. Val Lewton production directed by Mark Robson. Jason Robards, Anna Lee, Skelton Knaggs.

BEDTIME FOR BONZO (83 min.—UI—1951). So-so comedy about professor who adopts a chimpanzee to disprove theories about inherited criminal tendencies. Ronald Reagan, Diana Lynn, Walter Slezak, Jessie White.

BEFORE DAWN (62 min.—RKO—1933). Outdated mystery about mad scientist. Stuart Erwin, Dorothy Wilson.

BEFORE I NANG (71 min.—Col—1940). Hardly the best of Karloff but still a nice little piece of vintage horror. Dr. injects himself with blood of murderer—and you know what happens next. Boris Karloff, Edward van Sloan, Evelyn Keyes, Bruce Bennett.

BEGINNING OF THE END (73 min.—RKO—1957). Tired thriller about giant grasshoppers invading Chicago with terrible special effects. Story is almost mediocre but just doesn't quite make it. Peter Graves, Peggie Castle, Morris Ankrum.

BEGINNING OR THE END, THE (112 min.—MGM—1947). Fascinating account of story behind first A-Bomb—made two years after end of war. Brian Donlevy, Robert Walker, Beverly Tyler, Tom Drake.

BELA LUGOSI MEETS A BROOKLYN GORILLA See: THE BOYS FROM BROOKLYN.

BEHIND LOCKED DOORS (62 min.—Eagle-Lion—1946). Good suspense. Man held captive in insane asylum. Richard Carlson, Lucille Bremer, Richard Moore.

BEHIND THE MASK (68 min.—Col—1932). Catch this macabre mystery to see Boris Karloff and Edward van Sloan. Constance Cummings, Jack Hall.

BEHIND THE MASK See: THE SHADOW BEHIND THE MASK.

BELL, BOOK AND CANDLE (103 min.—Col—1958). Zany funny spook comedy from John van Druten's hit play. New Yorker James Stewart meets contemporary witch family. Kim Novak, Elsa Lanchester, Hermione Gingold, Ernie Kovacs, Jack Lemmon.

BETWEEN TWO WORLDS (112 min.—WB—1944). Second version of Sutton Vane's fantasy *Outward Bound*—first filmed in 1930 —is good thought-provoking chemo. Phantom ship with cargo of dead souls sails to eternity. John Garfield, Eleanor Parker, Edmund Gwenn, Sidney Greenstreet, Faye Emerson.

BEWARE MY LOVELY (77 min.—RKO—1952). Widow threatened when she hires mentally disturbed handyman. Fair suspense. Ida Lupino, Robert Ryan, Barbara Whiting.

BEWARE, SPOOKS! (70 min.—Col—1939). Joe E. Brown in Coney Island's "Spook House." Mary Carlisle, Don Beddoe.

BETWITCHED (65 min.—MGM—1944). Psychological melodrama written and directed by Arch Oboler—based on his radio play "Aller Ego" about psychiatrist who uses hypnosis on girl with split personalities to rid her of evil "trailer within." Not Oboler's best. Phyllis Thaxter, Edmund Gwenn.

BEYOND THE FLAME BARRIER (70 min.—UA—1957). Inconsequential meller about interplanetary substance which rides to Earth on artificial satellite and lurks in cave waiting for opportunity to destroy mankind. It never gets out of the cave—and neither does film. Arthur Franz, Kathleen Crowley.

BEYOND THE MOON (78 min.—Reed—1954). Crude feature re-edited from old Rocky Jones, Space Ranger TV series. Richard Mansfield.

BEYOND THE TIME BARRIER (75 min—AI—1940). Robert Clarke lands in year 2024 where fallout has driven civilization underground; same thing almost happens to audience. Darlene Tompkins, Adrienne Arden.

BEYOND TOMORROW (84 min—RKO—1940). Slow sentimental fantasy. Old man, who befriends young couple on Christmas Eve, die and return as ghosts to help out the couple. C. Aubrey Smith, Jean Parker, Richard Carlson, Maria Ouspenskaya, Harry Carey.

BIG CLOCK, THE (95 min—Para—1948). Incredible convoluted mystery of man (Ray Milland) who is hired by a murderer (Charles Laughton) to find the murderer! But Laughton doesn't know that Milland knows girl who was murdered! Elements of self-parody; the "Citizen Kane" of mystery movies. A must-see it. Maureen O'Sullivan, George Macready, Elissa Codd.

BILL AND COO (61 min—Rep—1947). All of actors are birds in Ken Murray's Oscar-winning fantasy about lovebirds threatened by villainous crew. Talented cast does not include Gregory Peck.

BISHOP'S WIFE, THE (109 min—RKO—1947). Cary Grant floats through this comedy as a spirit returned to Earth. Written by Robert "Portrait of Jennie" Nathan. Loretta Young, David Niven.

BLACK ANGEL, THE (58 min—UI—1946). Catch Peter Lorre's performance in this drama about innocent man on brink of execution. Dan Duryea, Broderick Crawford, June Vincent.

BLACK BOOK, THE (89 min—Eagle Lion—1949). Nice, somewhat macabre, period swashbuckler in "Scarlet Pimpernel" style revolving around mysterious secret book. Arlene Dahl, Richard Basehart, Norman Lloyd, Robert Cummings, Arnold Moss. (Also titled: "Reign of Terror")

BLACK CAMEL, THE (73 min—Fox—1931). Mysterious swam (Bela Lugosi) helps Charlie Chan solve murder. One of the best Chan movies with nostalgic surprise of end. Dwight Frye, Dorothy Reviers, Robert Young.

BLACK CASTLE, THE (81 min—Univ—1951). Period melodrama set in Black Forest castle of mad count. Boris Karloff, Lon Chaney, Richard Greene, Stephen McNally, Paula Corday, John Hoyt.

BLACK CAT, THE (65 min—Univ—1924). Dark mysterious drama suggested by Poe shocker. Karloff and Lugosi are fine in this strange tale of devil cult. Many splendid macabre touches. Jacqueline Wells, David Manners.

BLACK CAT, THE (70 min—Univ—1941). Good cast waited in routine comedy-mystery program about battle over wealthy dowager's will. Basil Rathbone, Bela Lugosi, Alan Ladd, Broderick Crawford, Gale Sondergaard, Hugh Herbert.

BLACK DEVIL, THE (77 min—Embassy—1962). Italian "Zorro" fights evil. Gerard Landry, Milly Vitale.

BLACK DEVILS OF KALI (72 min—Rep—1955). Human sacrifices as Lex Barker rescues Jane Maxwell from murderous fanatics in Kali cult! Avoid this one. Luigi Tosi, Paul Muller. (Also titled: "Mystery of the Black Jungle")

BLACK DRAGONS (70 min—MGM—1942). Typical Monogram thriller. Strange doings in old mansion when mysterious doctor visits. Human monsters, diabolical Orientals, mad killer on the loose. Bela Lugosi, Joan Barclay, Clayton Moore.

BLACK FRIDAY (70 min—Univ—1940). Well-acted, complicated gangster-science thriller. Stanley Ridges, struck by car, has criminal brain transplanted into his head by colleague Boris Karloff. Interesting, with standout performance by Ridges. Bela Lugosi, Anne Gwynne, Anne Nagel.

Continued



BRIDES OF DRACULA

BLACK LIMELIGHT (68 min—Film Alliance—1939). Psychological suspense as wife of innocent man tracks down crazed killer. Raymond Massey, Joan Marion.

BLACK MAGIC (105 min—UA—1949). Infamous magician Cagliostro (Orson Welles) devises evil plot to conquer an empire. Heavy but acceptable Dumas costume melodrama saved only by Welles performance and a few special fx. Produced and directed in Italy by Gregory Roroff. Akin Tamiroff, Raymond Burr, Nancy Guild.

BLACK ORPHEUS (95 min—Lopert—1958). Extremely well done modernization of Orpheus legend has Death pursuing Eurydice through Brazilian carnival. Beautiful atmosphere and color. Oscar and Cannes Film Fest winner. Marjorie Dawn, Bruno Mello.

BLACK FIT OF DR. M. (71 min—Alameda, UPR—1960). Lurid Mexican horror film, formerly titled *Mysteries Beyond the Grave*. Gaston Santos, Ralph Bertrand.

BLACK RIDER, THE (56 min—NTA—1956). British made. Atomic saboteurs scared off by "ghost." Read a book. Jimmy Hanley, Rene Anderson.

BLACK ROOM, THE (70 min—Col—1925). A classic. Karloff in dual role of evil man who murders his brother and then impersonates him. Hidden chamber of horrors. Marian Marsh, Robert Allen, Thurston Hall.

BLACK SCORPION, THE (88 min—WB—1957). Grade-B monster-adventure. Mexican volcano spews up enormous prehistoric scorpions—after which the Willis O'Brien trick camera-work runs wild and incoherently. Richard Denning, Mara Corday, Carlos Rivas.

BLACK SLEEP, THE (81 min—UA—1956). Grosseous routine tale of mad doctor's horrible experiments and their predictable outcome. Could—and should—have been much better; terrible ending almost funny. Basil Rathbone, Akin Tamiroff, Ian Chaney, Bela Lugosi, John Carradine, Ter Johnson, George Sawaya.

BLACK SUNDAY (83 min—AI—1961). Mario Bava's great one with Horror Queen Barbara Steele at her best. Italian-made tale of vengeful vampires spans centuries. Nice score and dubbing. Amore Demille. (See picture story in Col #4.)

BLAKE OF SCOTLAND YARD (74 min—San Ami—1936). Blake searches for stolen death ray. Ralph Boyd, Joan Barclay.

BLOS, THE (85 min—Para—1958). This sf-horror comes out as slightly flat imitation of both "Rebel Without a Cause" and "The Creeping Unknown." Oozing out-of-space horror consumes humans until destroyed in ridiculous ending. Steve McQueen, Anita Caraceni. Color.

BLONDE SAVAGE (62 min—Eagle Lion—1947). Two pilots bring jungle princess to U.S. Lail Erickson, Veda Ann Borg, Gaila Sherwood.

BLOOD AND ROSES (74 min—Para—1961). Roger Vadim's sophisticated vampire film has sequences of striking beauty with haunting score. Based on Sheridan Le Fanu's "Carmilla" (also the source for **TERROR IN THE CRYPT**). But vampire lesbianism was too much for Paramount which cut 13 minutes from the French film before release in U.S. Annette Vadim, Mel Ferrer, Elsa Martinelli.

BLOOD OF DRACULA (68 min—AI—1958). Poor teen-age horror film about gory vampiric doings in girls' school. Low-budget, low-IQ quickie. Sandra Harrison, Gail Gandy.

BLOOD OF THE VAMPIRE (87 min—Fros, Univ—1958). Atmospheric British supernatural thriller. Strange experiments in forbidding prison for criminally insane. Tense script by Jimmy Sangster. Sir Donald Wolf, Barbara Shelley, Vincent Ball, Victor Maddern, Ewan Shanley. Color. (See picture story in Col #4.)

BLOODLUST (68 min—Crown—1961). Poorly done horrific thriller; people stranded on island with insane "big game" hunter who stalks them like beasts. Third-rate version of Richard Cornell's "Most Dangerous Game." Wilton Graff, Lillian Chauvin, Robert Reed.

BLUEBEARD (73 min—PRC—1944). Psycho-pathic puppeteer obsessed by "Jack the Ripper" syndrome kills women. One of John Carradine's greatest roles. Well-directed chilling achievement. Ludwig Stosel, Jean Parker.

BLUEBEARD See: **LANDRU**.

BLUE BIRD, THE (83 min—Fox—1940). Weak film version of classic fantasy by Maeterlinck follows girl's "Wizard of Oz"-like search for blue bird of happiness. Shirley Temple, Spring Byington.

BOOY DISAPPEARS, THE (72 min—WB—1941). Edward Everett Horton finds "invisible formula" which he injects into corpse. In the Thorne Smith tradition. Jane Wyman, Jeffrey Lynn.

BOOY SNATCHER, THE (77 min—RKO—1944). One of the finest chills ever made. From the Stevenson horror tale of scheming coachman who sells bodies to 19th-century Scottish doctor. When corpses run short, he provides a few of his own. Yul Brynner production directed by Mark Robson. Fine acting by Boris Karloff, Henry Daniell, Bela Lugosi, Edith Atwater.

BOLD CABALLERO, THE (69 min—Rep—1936). Outdated Zorro pic. Robert Livingston, Heather Angel.

BOMBA AND THE ELEPHANT STAMPEDE See: **ELEPHANT STAMPEDE**.

BOMBA AND THE HIDDEN CITY (71 min—Meno—1950). The jungle boy helps girl escape from hidden city. Johnny Sheffield, Sue England.

BOMBA ON PANTHER ISLAND See: **PANTHER ISLAND**.



BRIDE OF FRANKENSTEIN

BOMBA AND THE JUNGLE GIRL See: JUNGLE GIRL.

BOMBA, THE JUNGLE BOY (71 min.—MGM—1949). First of the series has Bomba meeting Peggy Ann Garner. Johnny Sheffield.

BOOGIEMAN WILL GET YOU, THE (66 min.—Col.—1942). Wacky comedy about old doctor who drugs traveling salesman and hustles them into superman machine. Pleasant offset film often misfires—but occasionally funny. Boris Karloff, Peter Lorre, Maxie Rosenbloom, Jeff Donnell, Larry Parks.

BOWERY AT MIDNIGHT (66 min.—MGM—1942). Lugosi in poor Katzman production. John Archer.

BOWERY BOYS MEET THE MONSTERS (65 min.—AA—1954). Forget it. Muntz Mail et al.

BOWERY TO BAGDAD (64 min.—MGM—1955). The Bowery Boys find a magic lamp. This has been done too many times; oy, there's the rub. Leo Gorcey et al.

BOY AND THE PIRATES, THE (82 min.—UA—1960). Juvenile pic has boy taken to pirate ship by yet another genie. Charles Herbert, Susan Gordon (daughter of producer Bert Gordon). Color.

BOY WITH GREEN HAIR, THE (82 min.—RKO—1948). Joseph Losey's anti-war allegory about an orphan (Dean Stockwell) who finds he is regarded differently by society after his hair turns green. Barbara Hale, Robert Ryan, Pat O'Brien, Dean Stockwell. Color.

BOYS FROM BROOKLYN, THE (74 min.—Broder—1952). Shameful grade-C jungle comedy has two "comedians" marooned on island with mad scientist (Bela Lugosi) intent on turning them into gorillas. Anyone who bothers to watch this soon finds that scientist doesn't have too far to go. Duke Mitchell and Sonny Petillo are ineane imitations of Martin and Lewis.

BOYS FROM SYRACUSE, THE (73 min.—Univ.—1940). History goes cockeyed. Shakespeare's "Comedy of Errors" burlesqued in funny

fashion with Rodgers and Hart songs. Martha Raye, Allan Jones, Joe "Wanna Buy a Duck" Penner.

BRAIN EATERS, THE (60 min.—Al—1958). Nauseating horror. Invaders from space latch onto humans . . . eat their brains. If you think that sounds repulsive, you should see the picture. Ed Nelson, Jody Fair, Alan Frost.

BRAIN FROM THE PLANET AROUS, THE (70 min.—MGM—1958). Madcap juvenile if about invincible talking brain that stops on Earth because it likes Earth girls. (You think we're kidding!) But, nevertheless, John Agar makes his part believable. Joyce Meadows, Robert Fuller.

BRAIN MACHINE, THE (72 min.—RKO—1956). British-made nonsense about smuggling, psychopaths and a brain machine. Patrick Barr, Elizabeth Allan, Russell Napier.

BRAIN THAT WOULDN'T DIE, THE (71 min.—Al—1962). Indescribably awful of horror. Crazy scientist keeps severed head of wrestler, dabbles in monster-making on the side. Occasionally hilarious. Jason Evers, Virginia Leith, Adele Lomant.

BRAINSNATCHER, THE See: MAN WHO CHANGED HIS MIND, THE.

BRAINWASHED (102 min.—AA—1961). German-made psychological drama features "bottle of the mind." Curt Jurgens, Claire Bloom.

BRIDE AND THE BEAST (76 min.—AA—1958). Wife of big-game hunter goes ape over gorilla . . . while viewers turn off sets. Lance Fuller, Charlotte Austin, William Justine.

BRIDE OF FRANKENSTEIN (75 min.—Univ.—1935). Successful sequel to Frankenstein . . . thought by many to be superior. Higher budget with great musical score (swiped later for Buck Rogers/Flash Gordon serials). A classic. Boris Karloff, Colin Clive, Elsa Lanchester, Edward van Sloan, Dwight Frye, Una O'Connor, Ernest Thesiger, Valerie Hobson, John Carradine.

BRIDE OF THE MONSTER (67 min.—Banner—1955). Abysmally inept horror, likely candidate for worst film ever made. Produced on shoestring budget of what must have been \$0.30. Mad doctor (Lugosi, whose overacting is sad and pathetic) tries to create race of atomic supermen with aid of monster assistant and "Loch Ness Monster." Tzeitsum as who's funniest, Lugosi, Tor Johnson, Tony McCoy, Loretta King, or George Beecar.

BRIDE OF THE GORILLA (65 min.—Reolot—1951). Fair jungle "Were-thing" melodrama has Raymond Burr bawling he turns into jungle beast because of vodka cure. Barbara Payton, Ian Chancy, Tom Conway.

BRIDES OF DRACULA (85 min.—Hummer, Univ.—1940). Typical, smoothly produced, elaborate British supernatural tale of vampires and undead with interesting twists. Handsome, but not equal to studio's earlier Horror of Dracula. Written by Songster, Peter Cushing, Yvonne Monlaur, David Peel, Marjorie Hunt. Color.

BRIDGE OF SAN LUIS REY (85 min.—RKO—1944). Overtones of clairvoyance and premonition are present in this slightly boring tale of impending doom from Thornton Wilder novel. Lynn Bari, Francis Lederer, Blanche Yurka.

BRIGHTON STRANGERS, THE (67 min.—UA—1945). Sincere try—doesn't quite make it. Mentally diseased actor turns stage role of murderer into reality. John Leder, June Duprez.

BUCKET OF BLOOD, A (70 min.—Al—1960). Wild unusual macabre Carron drama. Unbalanced bushy art beatnik cafeteria pours poison over murder victims which he passes off as sculpture. Offbeat, not always successful, but plenty of atmosphere and some fair satire. Worthwhile. Well acted by Richard Miller, Barbara Morris, Anthony Carbone.

BURIED ALIVE (75 min.—Prod. Dist. 1940). Grave doings . . . and we didn't dig it. Beverly Roberts, Robert Wilcox.



**a
visit
to
the
set
of**

**DIE,
MONSTER,
DIE!**



(H. P. Lovecraft's "The Colour Out of Space")

by Michel Parry

ONE COLD English afternoon last March, I walked along a country path toward Oakley Court, the house where locations were being filmed for American-International's new Boris Karloff fantasy, **DIE, MONSTER, DIE!** The film is based on Howard Phillips Lovecraft's terror classic, "The Colour Out of Space," a tale of an unearthly power which destroys a New England community.

Continued



Director Daniel Haller concentrates on camera run-through of a shot following Nick Adams and Susan Farmer up the stairs as Karl Laff and Terence De Marney (upper left) look on.

Notice how Nick and Susan carefully "stay on their marks"—(white tape on carpet)—as they continue to emote. One mis-step away from these guides may place actor outside of the camera frame.

In AIP's film version, the scene is rural England and the Nahum Gardner character becomes Nahum Witley (Karl Laff). Witley, a paralytic old man, practices strange rituals and allows the evil power to dominate him. Boris makes a magnificent exit as a horrible monster (his first in a serious horror film since **SON OF FRANKENSTEIN**) who falls from a staircase and is consumed in an incandescent blaze.

Ahead of me on the path trudged a group of technicians with the words "Walt Disney" on their coats. My first sight of Oakley Court banished any fears of Mickey

Mause. It is a huge grey Regency mansion with baroque trimmings, once home of an important ambassador. Discerningly, only screaming distance away lay Bray Studios, home of many Hammer horrors. Now Oakley Court was shrouded in a thick pungent fog which swirled in the classical tradition. The fact that the source of the vapours was a gas cylinder detracted little from the atmosphere.

"It's a cigarette ad!" shouted a distant figure recognizable as Nick Adams, Karl Laff's bland American co-star. In the center of the lawn

stood an ornate but defunct fountain which was being watered down so it would glisten uneasily. Around it were gathered a bustling group and the inevitable wide-screen camera. The focal point of activity was crew-cut director Daniel Haller in blue anorak and gumboats.

BETWEEN TAKES

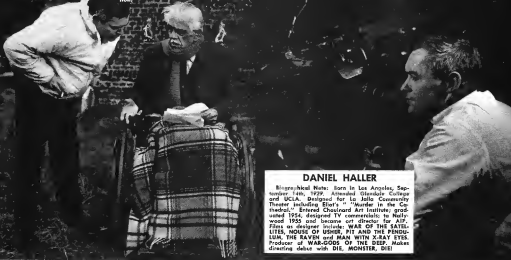
In the scene being shot, Nick Adams was to run through the swirling mist, looking back as if pursued by some intangible fiend. After three takes, it was "in the can." The unit relaxed, same crew

Continued



Radiation from the "colour out of space" begins to eat away at the skin tissue of Nicholas Wintley (Boris Karloff).

New director Haller seems to find advice from a film veteran 'worthy' of consideration.



DANIEL HALLER

Biographical Note: Born in Los Angeles, September 14th, 1929. Attended Glendale College and UCLA. Designed for La Jolla Community Theater including Elia's "Murder in the Cathedral." Entered Chesham Art Institute graduated 1954, designed TV commercials to Hollywood 1955 and became art director for AIP. Films as designer include: WAR OF THE SATURITES, MOUSE OF URSER, PIT AND THE PENDULUM, THE RAVEN and MAN WITH X-RAY EYES. Producer of WAR-GODS OF THE DEEP. Makes directing deals with DIE, MONSTER, DIE!

INTERVIEW WITH DANIEL HALLER

CoF: Are you treating Lovecraft differently from the concept of American-International's Poe films?

HALLER: Yes, the Lovecraft film is contemporary, and, as a result, there is more emphasis on the scientific aspect.

CoF: Apart from the change in locality, how close is *Die Monster, Die!* to Lovecraft's *Colour Out of Space*?

HALLER: Quite similar, but more up to date. The scientific emphasis means that the fantasy now derives from the science.

CoF: The science-fiction theme comes out strongly?

HALLER: Yes. In HPL's story this meteorite comes out of the sky. It had a character of its own which we are unable to show. We have made it radioactive. In the film it could be radium.

CoF: Do you think this approach will be taken as a symbol of thermonuclear fear?

HALLER: Yes. I think quite a lot of people will believe that. I felt it strongly—not so much now though.

CoF: In the story, much of the atmosphere derives from Lovecraft's description of the uncanny countryside. How did you show this?

HALLER: Stephen, the hero, has a long walk through the woods which we hope gets this over. There are choiced stumps, matted growths. . . .

CoF: What is it like working with a veteran like Boris Karloff?

HALLER: Very enjoyable. He's not one of these people who always argue that a scene should be done another way. He does it as the director sees it. I think the great thing about Boris is his look; he puts over so much in a slight shift or lean of the head.

CoF: Does it bother you to know that critics will no doubt compare your film with Roger Corman's Poe movies?

HALLER: No, not really. I think we both have our own style. . . .

CoF: How closely did you collaborate with Corman on the Poe films?

HALLER: I was production manager, and as such I worked very closely with Roger.

CoF: Corman has spoken of his interest in Freud. Is there symbolism of this nature in *Die, Monster, Die*?

HALLER: Although I'm a great admirer of Freud, I'm not consciously using symbolism—Freudian or otherwise. Even so, *Die, Monster, Die* has its "sub-text" as should any film.

CoF: It's rumored that you worked uncredited on *The Mosque of the Red Death*. Did you also work on *Ligeia*?

HALLER: I didn't work on *Mosque*. I was there as AIP's representative. I helped out maybe. I came over for a few days on *Ligeia*, but I didn't actually work on it.

CoF: Any plans to work with Corman in the future?

HALLER: Unfortunately at the moment it's impossible because I am under contract to AIP for the next couple of years and Roger has just signed up with Columbia.

CoF: Have any specific artists or directors had an influence on your work as art director?

HALLER: Hitchcock, perhaps. I would like to do a film where one suddenly realizes that everything isn't quite as it should be. This and other Hitchcock themes interest me. In fantasy, perhaps Bunuel and Cocteau. As for painters, I should think Goya and Kokosha. He is a Polish impressionist whom I like very much.

CoF: Didn't you have budget problems with sets for some of the Poe films?

HALLER: Yes. Because of the budgets we often had to use the same sets—making them look as varied as possible. We managed to get three-quarters of the sets new each time though.

CoF: The paintings for *Fall of the House of Usher* were by Bert Schoenberg. Will his work ever be used again in the future?

HALLER: The reason we haven't used any of Schoenberg's work since then is because he went into an asylum. Now we use other artists—commercial artists.

CoF: What do you think of Bernard Robinson's sets for the Hammer horror films?

HALLER: I've been to Bray and seen the conditions under which he works. What he does with the money he gets is incredible! He's a genius.

CoF: Now that you've reached the lofty plateau of director, will you ever work again as an art director?

HALLER: I don't know. At the moment, all I want to do is direct. As a director you can work on both—like your writer/director.

CoF: What do you think of James Whale, who directed Karloff's first monster in *Frankenstein*?

HALLER: I don't think I ever actually saw the original *Frankenstein*. One thing I like in Britain is the system of repertory cinemas which make the classics still available. . . .

CoF: Do you think there is a successful formula for a terror film?

HALLER: I don't think there is a formula—rather, they come in waves.

CoF: Would you like to do modern subjects rather than fantasy films?

HALLER: On the whole, yes. Although I think a terror film is a good thing to start with. It allows the director more latitude. I would like to make a war film very much.

CoF: All the Poe films had a sensitive aesthetic, played by Vincent Price, as a central character. This film doesn't?

HALLER: Those roles were ideal for Vincent, who is himself a similar person. Karloff has more attack and I think this will show in this film. The Price character is part of the Poe films. I could have had a Poe subject but I didn't want to. The Poe films belong to Roger. I wanted something of my own.



Heller works out a scene of the monster attacking by walking through Nick Adams' movements.

members strolling along the nearby lake, scene of films like **DEVIL-SHIP PIRATES**. Others read copies of **CASTLE OF FRANKENSTEIN** which I passed out. Stills of 78-year-old Karloff's early roles aroused a mixture of awe and affection. Boris himself was not present; his work completed, he was now in Dublin at work on yet another film.

A profound nostalgia fell upon the group when the pages opened to CoP's tribute to Peter Lorre. "Pete was a great guy," said one member of the company, summing up everyone's feelings.

Among the most interested was

make-up artist, Jimmy Evans, who displayed genuine admiration for the work of Jack Pierce and Chaney Sr. Jimmy himself is no stranger to fantasy, having worked on **THE FLESH AND THE FIENDS**, **BLOOD OF THE VAMPIRE** and **JACK THE RIPPER**. He revealed how he unconsciously came near to infringing Chaney's copyrighted make-up for **THE HUNCHBACK OF NOTRE DAME** when he designed the dwarf (Victor Maddern) make-up for **BLOOD OF THE VAMPIRE**, and also related how **JACK THE RIPPER** had run for six months in Tokyo in an extra-gory "continental" version.

Karloff's appearance in **DIE, MONSTER, DIE!** was described by Evans as "shining with radio-activity." An earlier design for a long-haired monster had been completely scrapped along with some early footage that featured shots of Karloff in this make-up.

As we talked I noticed the arrival and departure of James Nicholson, the distinguished looking president of American-International and his daughter Lorno (who appears in A-I's Beach Party movies). Mr. Nicholson checked in every day to keep abreast of progress.

Continued

NICK ADAMS ON HORROR MOVIES

Under the surveyance of the director of cinematography, Paul Beesan, a large and spirited figure in a sheepskin jacket, the bulky camera was maneuvered into position for a new set-up: Nick Adams, suitcase in hand, emerging from the woods to arrive at The House. After this take I spoke with Dan Haller and Adams, whose rugged impish features broke into a grin as he wise-cracked. Dressed in high Chelsea-boots, blue button-down shirt and white trenchcoat, he looked more like an ultra-hip gangster character than a scientist. Knowing that fantasy films had appealed to him in his young matinee days before his first screen appearances in **MR. ROBERTS** and **REBEL WITHOUT A CAUSE**, I broached the subject of fright films. Nick showed a Karlaiffian resentment of the term "horror" and a true respect for the genre.

A talented painter himself, he likens the concept of a "monster movie" to an artist painting a picture: "He doesn't use red, white or blue for the sake of the colors themselves. It's all part of the finished product." Similarly, the horrific elements in a film came as a part of the whole and should not be exploited for their own sake.

Continued



Nick look directly into the camera lens for a subjective shot from monster's point of view.





The disintegration of Linda Willey (Frane Jackson) to a disfigured, leprosy-ridden, spectral state of her former self.

Asked if he thought the commercialization of monsters had made them part of the American Way of Life, he replied that he considers their appeal universal. Nor does he think them harmful. "Monster movies are just adult fairy tales. And doesn't good always triumph in the end?" He went on to express his pleasure at working with Karloff, one of his movie idols along with Bogart and Cagney.

WRAPPING IT UP

Nick was called away to emote in the scene which climaxes **DIE, MONSTER, DIE!** As he warmed up, he amused the crew with a flow of goosie. "If I hadn't brought my wife with me, I'd be spending my nights at the British Museum." An imitation of the Tarzan ape-cry announced that he was ready.

He and heroine Susan Farmer flee toward the camera from The House—which appears to be on fire in the film. They stop. "How could all this have happened to us?" she asks.

He looks pensive. "It needn't have. Your father's scientific discovery could have been used for good, but he used it in the only way he knew—for the good of his house and the Witleys. Come on, let's get out of here!" It sounded very familiar somehow.

The scene was shot again in close-up, and, the day's work completed, everyone began to disperse . . . except for the sound engineers who recorded a "wild track." Silence fell upon the scene while a sound man ran through the woods recording the cries of wild birds. As those screams rent the still air, I thought how much more terrifying is nature than man's own fabrications.

—Mike Perry

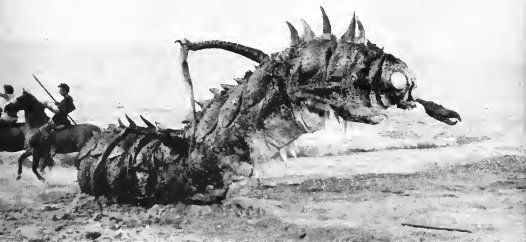




Nehus, his head a mass of glowing green light, emits a final ghostly cry and topples over the banister to the marble floor below.



THE \$25,000



Gordon Scott studies Max between takes along with Paul Stevens and ABC's Len Goldberg (in black shirt).



MONSTER

MEET MAX THE MONSTER!

WHEN JOSEPH E. LEVINE goes into a new fantastic film project, money is no concern. For *Hercules and the Princess of Troy*—pilot film for a new TV series—Levine invested \$25,000 in the monster alone! Famed Italian monster-maker Carlo Rom-

Continued



The scenes on these pages can be seen Sunday, Sept. 12 (7-8 PM, EDT), when the ABC-TV Network will show **HERCULES AND THE PRINCESS OF TROY** as a one-hour "special." The distinguished character actor Everett Sloane (of *CITIZEN KANE* fame) will host and narrate.

If you would like to see **HERCULES** as a regular weekly network series, you can let the "powers-that-be" know how you feel. After the show, address all cards and letters to:

HERCULES
Embassy Pictures
1301 Avenue of the Americas
New York City, N. Y. 10019



belli went to work and designed the 25-foot long bug-eyed sea creature seen on these pages. Steel, plastic and ten miles of wire were used in the construction.

Affectionately dubbed Max by cast and crew during filming of the one-hour program in Italy and Yugoslavia, the monster contains an electronic system as intricate as the guts of a real monster! An IBM computer powers six large engines that animate Max, and two electronics experts manipulate the movements by remote control transistor radios.

In the story, Max terrorizes the city of Troy. To appease the hideous creature, the citizens of Troy offer young girls for sacrifice each month. Diane Hyland—seen previously on *Twilight Zone* and *Hitchcock*—guest stars as the girl Max most wants to take to dinner. Hercules asks permission to vanquish the enormous beast, and you can see the results of his life-death struggle on the last page of this article.

Appearing as Hercules in the series, planned for the ABC-TV network, is Gordon Scott—who has had plenty of experience slaying monsters in *Goliath* and *The Vampires* and other films. But Gordon is best known for his portrayal of Tarzan. (Arriving in Hollywood on a Wednesday, he screen-tested for Tarzan on Friday and signed the contract on Saturday!) Today, he personifies the legendary hero. "I figure if I'm happy, that's job satisfaction," he smiles. "If the producers are happy, that's job security. And if my fans are happy—that's entertainment."

Other regulars are Mart Hulswit who plays Ulysses and Paul "The Mask" Stevens who appears as Diogenes. The "Princess of Troy" episode was directed by Albert Band; a former assistant to John Huston. Band made his mark as a fright film director with *I Bury The Living* starring Richard Boone. (One of the few low-budget horror movies selected for network telecasting, *I Bury The Living* displayed a directorial skill seldom found in films of the genre.)

—Wilbur Whately

CAST	
HERCULES	GORDON SCOTT
DIODENES	PAUL STEVENS
ULYSSES	MART HULSWIT
DIANA	DIANA HYLAND
PETRA	STEVE GARRETT
PIRATE	GORDON MITCHELL
LEANDER	GIORGIO ARDISON
ONTAG	ROGER BROWNE
ARGUS	JACQUES STANISLAWSKI
ROTUS	MARIO NOVELLI




MONSTERS

At The Museum of Modern Art



BY ROBERT C. ROMAN



An op art monster? For best optical effect, blur eyes slightly and stare directly into Murrey's eyes; this brings Mummy into focus.

THE HORROR FILM, a series of 20 films presented by the Museum of Modern Art Film Library and selected by Arthur L. Mayer, co-author (with Richard Griffith, Film Library Curator) of *The Movies*, entertained horror film fanatics earlier this year from February 7th to April 18th.

Continued





On the KONG set. Below are various HUMPHY scenes.



The series began with Robert Wiene's **CABINET OF DR. CALIGARI** (1919), a logical choice because its original release had created a sensation by nature of a complete dissimilarity to any other film yet made. Of course, the tourists and phony film fans in the audience laughed at the wrong times, particularly when the somnambulist (Conrad Veidt) prepares to abduct Lil Dagover. They also tittered at practically every entrance of Werner Krauss (in the title role). The majority of the audience, however, was duly impressed by the lighting effects and scenic designs based on the then unique ideas of German expressionistic art.

NOSFERATU (1922), the first cinema use of the Dracula tale, followed. CoF #4 featured an interesting analysis by Bob Lee

of this classic. Tod Browning's **DRACULA** (1931) depends mainly on carefully-planned and realized atmospherics; the best scenes still take place at the beginning, when the atmosphere is expertly developed before and after our introduction to the mysterious Count. Rupert Julian's **PHANTOM OF THE OPERA** (1925) features Lon Chaney's tour-de-force as the greatest of all Phantoms. The original unmasking scene is still the most memorable and is well-directed by Julian, himself a pre- and post-WWI acting villain of numerous photoplays.

THE UNHOLY THREE (1925) was a rather odd selection. I think that Browning's **FREAKS** (1932) should have been included in place of this one. Of course, we could again admire Chaney's talents, along with Harry

Earles (of **FREAKS** fame) as the midget and Victor McLaglen as the strong man.

KING KONG (1933) was the high point of the entire program. It's always a pleasure to marvel at the genius of Willis H. O'Brien, the late animation artist who was then at his peak. The goons in the audience couldn't check their laughs, so the sexual implications (punctuated by Max Steiner's music) of Kong's interest in Fay Wray brought forth loud guffaws. The biggest roar came at the beginning, however, when the natives see Fay Wray. The camera pans over their open-mouthed expressions and then back to Robert Armstrong who realizes why. The natives are restless "Yeah," he affirms, "I guess blondes are kinda rare around here!"

Continued



These films from the FRANKENSTEIN Cycle followed: FRANKENSTEIN (1931), BRIDE OF FRANKENSTEIN (1935) and SON OF FRANKENSTEIN (1939). BRIDE is regarded as James Whale's best film, but Karloff told me that he argued with Whale about having the Monster talk. The best section concerns the Monster's encounter with the blind hermit (O. P. Heggie), who educates and somewhat humanizes the creature. Seen together in trilogy form, it is apparent that SON OF FRANKENSTEIN, directed by Rowland V. Lee, is just not in the same league as the first two Whale-directed films.

During the showing of THE MUMMY (1933) the cinema clowns who were laughing before were surprisingly quiet and possibly plain scared when Karloff came back to life after 3,700 years.

Four films from the famous Val Lewton production unit were included next: Jacques Tourneur's CAT PEOPLE (1942) deserves a detailed analysis not possible here. A masterpiece of its type, it contains the classic episode in which Jane Randolph swims alone in a darkened subterranean hotel swimming pool—menaced on all sides by an unseen terror. Scripter De Wilt Bodien, ably described (in films in Review) the kind of terror the films attempted to establish: "What he knows and what he sees, man cannot fear. But the unknown, and that which he cannot see, fills him with basic and understandable terror." THE CURSE OF THE CAT PEOPLE (1944) and I WALKED WITH A ZOMBIE (1943), although interesting, are not as fascinating. The first, directed by Gunther Fritsch and a youthful Robert Wise, seems today like a weird exercise in child psychology; the second is not up to the quality of another Tourneur film, THE LEOPARD MAN (1943), which should have been included in the Museum's retrospective. Wise's BODY SNATCHER (1945), though, is a fine horror film and made a good choice to round the Lewton films selected by Meyer.

While Little Jack Horner may have originally sat in a corner for Mother Goose, seems as if he grew up to be mean, tough and ugly when he sat down for THE CABINET OF DR. CALIGARI in 1919 (at the left). And there's always room (at the top) for someone who's done a whole of a job, as this pic of the late director proves. Whale went on to superstar his first encounter with the Monster with BRIDE OF FRANKENSTEIN (opposite page). Religious symbolism was considerably heavier throughout, as this scene shows, than with most films in the genre.







Whole's **INVISIBLE MAN** (1933) is still one of the most interesting of the early science-fiction pictures because of its trick photography and Claude Rains' brilliant performance. Next came a complete print of the memorable **DEAD OF NIGHT** (1945)—usually shown on TV with one sequence missing. This was followed by Paul Leni's **CAT AND THE CANARY** (1927) which was added to the program rather late. I've never been particularly fond of this film, but Bill Everson and other silent buffs have remained loyal to it. Lucien Littlefield's makeup bears a strong resemblance to that of Werner Krauss in **CALIGARI**, and some of the expressionistic sets appear to be modeled on the German classic.

Eager Corman's **MASQUE OF THE RED DEATH** (1964) definitely did not belong with the quality films in this series. **HORROR OF DRACULA** (1958) or **HOUSE OF USHER** (1960) would have been a more suitable choice for a recent horror. **HOMUNCULUS** (1916), or actually Chapter 4 of this 6-part Bioscop Film serial, was shown with the original foreign-language titles causing a number of walk-outs in the audience. English titles for this atmospheric classic would have

(Scene, top left): Claude Rains—decaying of power as **THE INVISIBLE MAN** (1933). Fearing that the "invisible man" has elected his rival, Gloria Stewart wonders whether or not she hasn't gone to marry. Two scenes from what some critics have welcomed as "the definitive horror film," **DEAD OF NIGHT** (1945). (Bottom left and right): Morrya Jutra gets it from Stuart the scorchie dummy and tries to resemble earlier in the film, to Frederick Valk.



been a valuable service the Museum could have provided.

The last film to be shown was the "dossier" of the series: Tourneur's **CURSE OF THE DEMON** (1958), based on the story "Casting the Runes" by Montague R. James. Even though the horror is seen—a departure for the director—the appearances of the demon are introduced by meaningful and sustained moments of fear and imaginative illusions. The print shown at the Museum was from Britain, and there were distortions on the sound track.

Missing from the Museum's program were a number of seldom-seen films which should have been tracked down for inclusion—films like **MYSTERY OF THE WAX MUSEUM** (1933), **THE OLD DARK HOUSE** (1932), **SHE** (1935) and **DR. JEKYLL AND MR. HYDE** (1932) with Fredrick March's Oscar-winning performance. It's disappointing that, with the possible exception of **HOMUNCULUS**, almost every choice was a film telecast quite often or easily available for film society showings. Even so, it was a pleasure to see (on the big screen) horror films that are frequently reduced to TV size.

—Robert C. Rosen

Ernest Thesiger as Dr. Presterius (above) peers closely at one of the many little folk he's created in **BEIDE OF FRANKENSTEIN** (1932)—(see also contemporary, Oct. 26). Here the two in the bottle is Satan with whom Dr. Presterius says he identifies. Two more below, I **WALKED WITH A ZOMBIE** (1950, 1952) mention one of the most-interesting **BLACK ORPHANS** made a generation later. Frances Dee (middle) and Tom Conway were the stars.



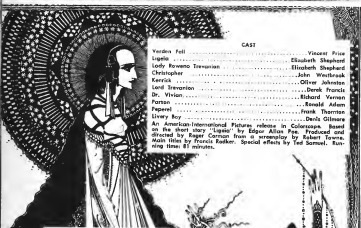




PHANTOM OF THE OPERA



THREE POST-MORTEMS



CAST

Yvonne Fell Vincent Price
Ligia Elizabeth Shepherd
Lady Rowena Tremaine Elizabeth Shepherd
Christopher John Westbrook
Kerick Oliver Johnston
Lord Trevanion Derek Francis
Dr. Vivian Richard Vernon
Parson Ronald Adam
Peperel Frank Thornton
Livory Key Denis Gilmore
An American-International Pictures release in Colorscope. Based on the short story "Ligia" by Edgar Allan Poe. Produced and directed by Roger Corman. Screenplay by Robert Towne. Main titles by Francis Rodier. Special effects by Ted Smeal. Running time: 81 minutes.

THE TOMB OF LIGIA, directed by Roger Corman, is almost up to expectations. This film, shot largely on location at a ruined English abbey, impresses by the amount of uncase Corman can command with simple tracking shots through the ruins; the subtlety of detail recalls *Masque of the Red Death*. In LIGIA, red again symbolizes death. Elizabeth Shepherd at the beginning declares her contempt for death by placing a red flower from Ligia's grave in her buttonhole and the bed on which Vincent Price consummates his necrophilia is approached by a red carpet. Similarly, Price is fascinated by eyes; his own are sensitive to sunlight and he finds Egyptian eyes inscrutable. There is a distinct suggestion that Ligia has come from ancient Egypt through myriad incarnations . . . finally to transfigure into the body of a cat. All this is resolved when the cat claws out Price's eyes at the climax, leaving streaks of red down his face.

It must be admitted that this is not a totally satisfying movie. The first hour is so restrained that the hysterical last twenty minutes (lightning, dismemberment, the inevitable final conflagration) comes as rather a

disappointment—it seems to belong with the earlier, measure Corman. Still, the photography is beautiful, and there are inspired sinister touches—such as the brilliantly unsettling link between the heroine's nightmare and the maid. There is at least one step forward from the preceding films: a heroine who has more to do than react to the horrors which face her. Elizabeth Shepherd is the first Corman heroine to engage in a battle of wits with the supernatural and win.

J. Rensley Campbell

With this issue, Cef initiates a new semi-regular department. Occasionally, when an important film comes along, different Cef staff critics will each present independent opinions. Diverse ideas about one film will help keep things in proper perspective, and, we hope, provide both lively reading and controversy for the letter column. To catch a big fish you must have debate, so for our first "Battle of the Critics" we disinter THE TOMB OF LIGIA. . . . —Editor

Visually, THE TOMB OF LIGIA is perhaps Corman's greatest accomplishment to date . . . so successful, in fact, that the words "Poe" and "Poe" now have no bearing whatsoever on Corman's genius as a director. Unfortunately, the pace-setting New York daily newspaper critics (who still equate "Poe" with "story") aren't ready to accept this. They seemed slightly aware that the film was up a notch, but that was up to the extent of it. Times: "pretty good . . ." Post: " . . . the legit is full of holes . . ." but the production is more artistic than usual . . ." Daily News: "If you just love being scared, this is the one that will do it." Herald Tribune: " . . . may hold some goodies for fans of the macabre, but it's a pretty cold Poe-foto." That last sentence was written by second-string reviewer Robert Saltzman's last, for the Trib's Judith Crist is one of the few major New York film critics who realizes that genuine merit can exist in thrillers of this sort.

I do the picture a disservice in even labeling it a thriller. It features many moments of startling originality and none of the flaws that ran rampant through *MASQUE OF THE RED DEATH*—the miscasting of a child for the female ridget, a terrible performance by Price, evidence of great haste in shooting and a garish production design that attempted to follow the description in the story.)

Instead, in LIGIA, the stunning sets and tasteful art direction are the leading assets. Price seems considerably restrained and convincing for the first time in years and the role of the Antoinette-like heroine gave Elizabeth Shepherd an opportunity to show that she is an actress of great depth and maturity. Using endless tracking shots this rival Alain Renoir, Corman managed to pull all of these elements together so that—"quickie" director or not—the final result has more to offer than Poe's original story.

At least two passages are almost revolutionary in technique. The voice-over Stonehenge scene begins with an iris shot—a la Griffith, of course, but doubly effective in wide screen color—and ends with what might be called a "natural iris," formed by stones as Price and Shepherd leave Stonehenge. The slow-motion dream sequence does not look like legitimate slow-motion; instead the actors appear to have performed slow-motion movements while the camera turned at normal speed. If this is true, then the fascinating effect achieved by this innovation was well worth the extra rehearsal time and effort.

The dream ends, and Rowena finds herself surrounded by real-life situations horrifyingly similar to some of the dream images: when the maid's face contorts as it did in the dream, there is one excruciating second when it seems that the dream will erupt into reality—and then she sneezes! Moments like this can be found in the best of Hitchcock, but Corman's awareness that a person is most vulnerable just after awakening turned this into a frightening instance of subtle, almost subliminal, terror based on genuine human fears.

The film abounds with psychological ideas of this nature. If American-International has been ashamed of some of their most produced "products" in the past, they need be no longer. It's somewhat disheartening, though, to realize that Corman may not get complete critical acceptance until he does a picture with Monica Vitti as the female lead. —Shab



TOMB OF LIGEIA



Edgar Allan Poe's *LIGEIA* was not his most imaginative story, and Roger Corman's *TOMB OF LIGEIA* is not the most successful Poe film. There is really very little upon which to base a full-length feature, and the story becomes thinner and thinner as it drags on to the point where not even screaming black magic calls can prevent shudders from becoming yawns.

Although this is perhaps the most sophisticated of Corman's Poe films, sophistication is not too far from sophistication. The fault lies with a script that gives too little scope and too great a reliance upon the single star performance of Vincent Price. This distinguished actor is able to carry a single main role in a well-written part such as the magistrate in Reginald LeBorg's *DIARY OF A MADMAN* (DeMoussant's *THE WORLD*). *THE TOMB OF LIGEIA* story, however, is so thin that little can be done with the role. Verden Fall's dead wife controls his slightly movements by a post-hypnotic command left just before her death. That, in brief, is the entire story.

The color photography, despite England's inclement weather, is quite beautiful, so are the settings of both the ruined abbey and the cobweb-covered interiors. The garnishing includes a yellow-eyed black cat, the spirit of Ligeia, a wife who resembles the dead girl, nightmare dream sequences, cat-calls and unexplained door rattlings. Inexplicably, the red wax candles of earlier films, almost a Corman trademark, are replaced with wax candles in blue, purple and almost every other color. In fact, half the film seems to be shot through flames—flames of candles, fires, blazes, etc. The climax seems inevitable—the stone abbey collapses in flames—though I've never been able to understand how stone can catch fire so rapidly. Owing to one equally unexplained transformation, the fire destruction sequences change from the stone building to a shot of the bleeding rafters originally seen in *THE FALL OF THE HOUSE OF USHER*. Despite its pretensions of gloss, *THE TOMB OF LIGEIA*, is, unfortunately, like most tombs—cold and hollow.

—Alan Dred

"Man need not kneel before the angels, nor lie in death forever but for the weakness of his feeble will."



SON OF CHANEY

**A Complete Checklist
Of Lon Chaney Jr.
Films Brings Richard
"Bejez the Bojer" Bojarski's
Continuing Biography
of the
Second Generation
Monster to a Thrilling
—and long awaited—
Conclusion**

AT THE BEGINNING of 1944, Lon Chaney Jr. began work on the second film in Universal's "Inner Sanctum" series—*Weird Woman*, adapted from Fritz Leiber's *Conjure Wife*. This mediocre production about a college professor (Chaney) who suspects his wife (Anne Gwyne) of witchcraft is perhaps the weakest of the entire "Inner Sanctum" series. Leiber's frightening supernatural novella was not to get the proper treatment from film producers until 18 years later when the taut English-made *Burn, Witch, Burn* gave the story a fresh and suspenseful slant.

Chaney's next assignment was the Technicolor *Cobra Woman*—another of the Maria Montez costume-adventures which provided escapist entertainment for war-weary audiences. Considering the juvenile plot, perhaps Chaney's small role as a mute aide to hero Jon Hall was fortunate.

He romped through Olsen and Johnson's *Ghost Catchers* and then tackled the Kharis role once again in *The Mummy's Ghost*—fourth in "The Mummy" series. Younesky Bey (John Carradine) arrives in America to guide the destiny of Kharis who has returned from the fiery death which had concluded the previous sequel. Kharis gains possession of the reincarnated Princess Ananka who undergoes a chilling ageing process in his arms, and they sink together into a bed of quicksand. This was an improvement over the third Mummy film, but, even so, the formula plot was begging for a retread job.

Next came *Dead Man's Eyes*—the third "Inner Sanctum." A painter (Chaney), indirectly blinded by his jealous model (Acquafetta), is suspected of murdering his fiancée's father. Feigning blindness, he reveals the true murderer. The novel theme and Chaney's performance made this the best in the series, but low-budget production values kept it from becoming a class thriller.


FRANKENSTEIN'S HOUSE

In the ambitious *House of Frankenstein*, the Chaney Wolf Man joined a cast that included "Mad Doctor" Boris Karloff; a psychopathic hunchback murderer (J. Carol Naisb); Professor Lampini (George Zucco) and his Chamber of Horrors; Dracula (John Carradine); the Frankenstein Monster (Glenn Strange) and, of course, the inevitable mob of howling villagers in the final reel. The title is somewhat misleading—there are no members of the eminent Frankenstein family in this sixth sequel, and the Monster does not figure into a prominent part of the action. However, the choice of Strange for the role was inspired casting, and careful pains were taken throughout the picture to adhere to supernatural laws.

Though Chaney was not resurrected from his ice tomb until late in the story, his Talbot-Worsell characterisation once again succeeded in projecting a quality of pity mixed with horror. The tragedy was softened by a love interest with the teen-age Elena Verdugo (whose Spanish ancestors, incidentally, owned most of the land where Universal City now stands). Their relationship arouses the jealousy of Daniel the Hunchback—creating pathos reminiscent of the Chaney St. Hunchback of Notre Dame interpretation two decades earlier. To accommodate the large number of monsters lurking in this production, makeup artist Jack Pierce increased his staff. Pierce's creations were so gruesome that the actors were too self-conscious to eat in the studio commissary; instead,

Continued





DEAD MAN'S EYES

with
LON CHANEY
JEAN PARKER
PAUL KELLY
THOMAS GOMEZ
JONATHAN HALE
GEORGE MEEKER
and
ACQUANETTA
as Tanya, sister of Satan!

they feasted in Chaney's dressing room where he served lunch to his fellow fiends.

Inheriting his father's fondness for outdoor life, Chaney purchased a 1300-acre ranch in California's El Dorado County which he worked with the help of his two teen-age sons. Despite film success, Chaney confessed at the time that he wearied of monsters and yearned for roles where he wouldn't be "killed off at the last reel." His relationship with the studio was also strained by his constant efforts to retain "Jr." in his screen credits. He was, however, so financially secure during this period that he considered adopting an eight-year-old boy.

MUMMY SEALED AWAY

After an appearance in Abbott and Costello's *Hold That Coed*, Chaney donned the Mummy wrappings for the third and final time in the fifth Tale of the Tana Leaves—*The Mummy's Curse*. To relieve the Mummy's monotonous quest for Princess Ananka, the writers switched the locale to Louisiana bayous where Ananka makes a chilling return from her quicksand coffin, and Kharis, under the guidance of his new priestly mentor (Peter Coe), terrorizes swamp dwellers and archaeologists. After a series of murders (one a monastery caretaker played by silent star William Farnum), Kharis again is "killed," and Ananka reverts to her ancient state. Although the film is Chaney's best in this series, the Mummy was not to be unwrapped again until his encounter with Abbott and Costello a decade later.

Continuing the "Inner Sanctum" series, he mesmerized his way through *The Frozen Ghost*, a minor mystery in which he portrayed Gregor the Great who fears he may have killed someone through hypnosis. He fared somewhat better in his next "Sanctum" film that year, *The Missing Head*. This remake of the Claude Rains-Lionel Atwill thriller, *The Man Who Lost His Head*, retained the original basic plot of a hard-working idealist (Chaney) whose existence is threatened by his overly ambitious employer (J. Carrol Naish). Naish pays for his misdeeds when his head is severed by the crazed Chaney. Chaney gave a creditable performance, but *Missing Head* lacks the power and pacing of *The Man Who Lost His Head*.

FRANKENSTEIN IN DRACULA'S HOUSE!

In *House of Dracula*, Chaney repeated his popular "Wolf Man" role for the fourth time, partially over-shadowed by the Dr. Jekyll-Hyde activities of Onslow Stevens. Chaney is "cured" of lycanthropy and, following the usual plot pattern, destroys the Monster by fire. Cheating economically, the producers included lab-Monster-fire footage from *Ghost of Frankenstein* (1942).

Thus—Chaney ironically destroys himself!

Despite imaginative production work—sharpened by atmospheric special effects and music—the formula had become so standardized that *House of Dracula* received bad reviews. The decision was made to shelve the series, and another great era in horror history came to an end.

A minor "B" Western, *The Daltons Ride Again*, showed that the studio was losing interest in Chaney himself, and *Pillow of Death* (1946), sixth and last of the "Inner Sanctum Mysteries," was a sad climax to his five-year career at Universal.

After a lead in the national touring company of *Born Yesterday* he

Continued



Gloating over the rare Journal of Frankenstein (HOUSE OF FRANKENSTEIN, U., 1944), Karloff tells Lon, "... With Dr. Ludwig Frankenstein's secrets of life and death in my possession, I'll soon make the Monster well again... and more powerful than ever!" Though a Frankenstein type production, Boris played it straight—à la Karloff—representing his 6th year of departure from the famed Monster role.



Proving that experience comes in handy when teaching a new Monster old tricks, Lon checked out Glenn Strange's spark-plugs... also his oil, gas and water. (HOUSE OF DRACULA, Universal, 1945)

ONE MAMMIE'S C. (U.S.A. 1940) proved a gala holiday for the boys in the make-up department—they pulled out all the stops, and probably towed in some railroad shuttles along the way. Fortunately Lin's h'rific compound leg fracture in this hollywooding session is only a good and unusual make-up job.



returned to Hollywood to share villainous honors in Bob Hope's detective satire, *My Favorite Brunette* (1947). His obvious takeoff on his famous Lennie characterization (which he also parodied in *The Counterfeiter*) prompted Chaney to moan, "It still haunts me. I get a call to play a dumb guy, and the director tells me not to be Lennie. But he's never happy until I play the part like Lennie, and then he doesn't know why he likes it."

HORROR SATIRE

Meanwhile, back at Universal-International, a new potion was brewing in the costume room cauldrons. The success of screen comedians like Hope, Skelton and Kaye had made rough competition for the slapstick tradition of Abbott and Costello. Were they to be filed away in the dusty vaults along with the horror movies?

Abbott and Costello Meet Frankenstein was designed to combine both waning trends. Playing to a new generation, unfamiliar with the great early horror films, this picture and its sequels proved so successful in garnering laughs, screams and money from audiences that both the comedy team and the horror stars were able to re-establish themselves as box-office material. (Years later, American-International nudged their way into big-league filmmaking with the same gimmick when they coupled horror with the jet trend in *I Was A Teen-Age Frankenstein*.)

In *Abbott and Costello Meet Frankenstein*, Bela Lugosi, Glenn Strange and Chaney recreated Dracula, the Frankenstein Monster and the Wolf Man. Chaney again fell under the influence of the full moon, frustrating Dracula's evil plot to restore the Monster in America. The horror scenes were executed with sincerity,

and the result was satisfying satire that paid homage to its source. Chaney's Wolf Man makeup, for instance, was fashioned by Bud Westmore who cleverly duplicated Pictor's original. In addition to the Wolf Man, Chaney also appears briefly in Frankenstein makeup! Strange injured his leg during filming, and Chaney, enlisted as a substitute, thus appears as both Wolf Man and Monster in two different films!

To spot this highly unusual "inside" movie moment, watch closely near the end of the film for the laboratory scene where the Monster throws Lenore Aubert out of the window.

BITS, VILLAINS AND THE FORGOTTEN TV FRANKENSTEIN

The decline of horror to comedy curtains ended any opportunity for full use of Chaney's potential as a serious actor, and he fell into a rut of routine "B" pictures. In the 16 Fathom's Deep remake, he was miscast as the villain; 16 years earlier in the original he had been the star. In *Only The Valiant* (1951), his sympathetic portrayal of an Arabic Cavalry recruit who hates Gregory Peck made script limitations regrettable. In *Bride of the Gorrilla*, he was starred opposite Barbara Payton whose personal publicity added to the sensationalism. Fantasist Carl Sindrak wrote and directed this Wolf Man-infused story of mysterious killings in a tropical country. Surprisingly, the "man into gorilla" character was given to Raymond Burr instead of Chaney.

To promote *Bride*, a 10-day personal appearance tour was scheduled. Underway, the trip stretched into four- and a-half months covering 4500 miles. Chaney commented, "What the people want, I discovered, was not our Hollywoodites to appear in a theater and say, 'It's nice

weather and I'm glad to be here.' The audience expects a real acting job when a movie personality appears on the stage."

In 1952 he obtained an important bit in *High Noon* as the aged sheriff unable to aid Cooper and proved to the skeptical that he was still valuable as a straight actor.

CHANAY HAUNTS TV

In the early Fifties, Chaney portrayed the Frankenstein Monster on *Tales of Tomorrow*, a science-fantasy series noted for its imaginative use of electronic special effects available to live TV at that time. His makeup was an original and creative conception by Vincent J.R. Kober. After a four-hour makeup session with Kober, Chaney lost complete track of time and went through a live performance thinking it was a dress rehearsal. It took him several weeks to recover from this encounter with the askew world of early television.

He put in an appearance on *You Asked For It*, explaining his father's famous makeup tricks, and then returned to U-I to enter *The Black Castle* (1952)—his first important horror production in four years, playing opposite Karloff. The following years yielded inconspicuous roles in inconspicuous films and occasional starring and supporting TV roles. *The Indestructible Man* (1956) bears a slight resemblance in plotting to the earlier *Man-Made Monster* but has little else to recommend it. In *The Black Sleep*, portraying a madman, he was reunited with Lugosi for their final appearance together. The 1957 TV series, *Hawkery And The Last Of The Mohicans*, which he made in Canada, was such a waste of film that the phrase "Idiot Box" was no longer a joke.

The 1957 apotheosis of Chaney Sr. in U.I.'s *With A Thousand Faces* biography was a tough act to follow; Chaney Jr. succeeded admirably with an impressive straight appearance in Stanley Kramer's critical favorite, *The Defiant Ones*.

In 1959 he headed South of the Border—where he is something of an idol—for the grotesque *House of Terror* . . . and then left for Sweden to star as Satan in a Siodmak TV series, *No. 13 Demon St.* (released here as a feature, *The Devil's Messenger*).

During the summer of 1962, *Here's Hollywood* invaded his San Fernando Valley home, and nostalgic memories of his early film struggles and his father's career made a fascinating quarter-hour. Several months later, Karloff, Lorre and Chaney appeared together on the *Reate 66* Halloween farce, "Lizard's Leg and Owl's Wing." Playing themselves, Chaney and Karloff recreated their Mummy, Wolf Man and Frankenstein characterizations—but Chaney's recreation of his father's famous Hunchback role seemed unnecessary.

In American International's *Haunted Palace*, he was killed as "Lon Chaney." The gentle giant explained that he didn't mind being called "Jr." while his dad was alive, but he now feels that since film moguls forced him to take his father's name, they should give him the right to use it.

How did Vincent Price find working with Chaney in *Haunted Palace*? "Lon Chaney is one of the most talented actors in films today. He has none of the high-class attitude of most of today's stars; in fact, he is one of the most unassuming men I ever had the pleasure of working with."

CHANEY TODAY

Today Chaney lives about a mile and a half from the main gate of Universal City, and, because his films play constantly on TV, receives more fan mail than ever before. He was in the news recently when he publicly criticized *Fractured Flickers* for mangling *The Hunchback of Notre Dame* by dubbing insanities over his father's image. The effect produced was far from comic.

Looking back, how does Chaney compare himself to his father? "He couldn't have read a speech of more than a paragraph; it wasn't necessary in those days. On the other hand, he could do things with his eyes and even with his facial muscles that couldn't be duplicated."

Saddened by the deaths of his fellow horror stars, Chaney remarked, "Since Peter Lorre's death, there are only myself and Boris Karloff left of all the genuine horror actors. You can't really count Vincent Price as exclusively a horror actor because he has done so many straight dramatic acting roles. But Boris and I have lived our whole careers on fright pictures."

What is the appeal of horror films? "I don't know, but I get a lot of fan mail from prominent doctors and lawyers. After all, is there anything more horrible than prizefights which have plenty of appeal—judging from the audience?"

Chaney's latest is A. C. Lyles', *Teena Turner* (with Dana Andrews, Terry 'Mighty Joe Young' Moore and Richard 'Jocko', Jr.'), his first hero role in years, but we're sure that it won't be long before Chaney returns to lurk in the twisted shadows of the silver screen in the monster roles that are now a family tradition.

—Richard Kujawa

In GHOST OF FRANKENSTEIN Boris Karloff and Lon as the Monster pass by the clip joint in the background only by sheer luck. If Lon had only had Lon down the Galloway Brick Road to the Emerald City (now known as Universal City), they might have encountered Dr. Frankenstein's woodsman, and finally the Wizard of Gouza (alias the Mummy).



LON CHANEY JR. FILMOGRAPHY

122 titles with dates, directors and studios

The Wolf Man takes umbrage of some satiric aspersions in this veiled shot, not to be found in the production of HOUSE OF DRACULA.

1932. GIBL CRAZY. RKO, Win. A. Seiler
KID OF PARADISE. RKO, King Vidor
LAST FRONTIER. RKO, Spencer Gordon
Renner and Thos. L. Story (serial); feature
version titled THE BLACK GHOST
1933. LUCKY DEVIL. RKO, Ralph Ince
SCARLET RIVER. RKO, Otto Brower
SON OF THE FOGGIE. RKO, Lloyd Noller
THE THREE MUSKETEERS. Monogram, Armand
Schoffer and Collett Clark (serial)
1934. SIXTEEN FATHOMS DEEP. Monogram,
Armand Schoffer
LIFE OF VIRGIE WINTERS. RKO, Alfred
Sarnell
GIRL OF MY DREAMS. Monogram, Ray-
mond McCarey
1935. THE SHADOW OF SILK LENNOX. Com-
modore
THE MARRIAGE PARGAIN. Hollywood Ex-
change, Albert Ray
CAPTAIN HURRICANE. RKO, John S.
Robertson
WOLD 'IM TALE. Para., Sidney Lanfield
ACCENT ON YOURS. Para., Wesley Frazier
UNDERSEA KINGDOM. Rep., "Sneezy"
Bacon and Joseph Kere (serial)
THE HINGING COWBOY. Rep., Mack
Wright
THE ROSEBOWL. Para., Chas. Barton
SCREAM IN THE NIGHT. Commodore
ACE DRUMMOND. Univ., Ford Beebe and
Cliff Smith (serial)
THE OLD COMBAT. Rep., Joseph Kane
MIDNIGHT TAXI. Fox, Eugene Forde
ANGEL'S HOLIDAY. Fox, James Tilling
WILD AND WOOLY. Fox, Lewis Creber
WIFE, DOCTOR AND NURSE. Fox, Walter
Long
SECRET AGENT K-8. Univ., Ford Beebe
and Cliff Smith (serial)
SLAVE SHIP. Fox, Fay Barmett
LIFE BEING IN COLLAGE. Fox, A. Seiler
CHARLIE CHAN ON BROADWAY. Fox,
Eugene Forde
1936. BOBBI DEWON. Fox, Otto Brower
PASSPORT HUSBAND. Fox, James Tilling
MR. MOJO'S GAMBLE. Fox, James Tilling
1937. JESSE JAMES. Fox, Henry King
FRONTIER MARSHALL. Fox, Allan Dwan
CHARLIE CHAN IN THE CITY OF DARK-
NESS. Fox, H. Leach
UNION PACIFIC. Para., Cecil B. DeMille
OF MICE AND MEN. UA, Lewis Milestone
ONE MILLION B.C. UA, Hal Ross, Jr., and
NORTH WEST MOUNTED POLICE. Para,
Cecil B. DeMille
RIDERS OF DEATH VALLEY. Univ., Ford
Beebe and Ray Taylor (serial)
1941. MAN-MADE MONSTER. Univ., Geo.
Waggner
TOO MANY BLONDES. Univ., Thornton
Freeland
BILLY THE KID. MGM, David Miller
SAH ANTONIO ROSE. Univ., Chas. Lamont
RANGELANDS OF DAKOTA. Univ., Alf. E.
Granger
1942. THE WOLF MAN. Univ., Geo. Waggner
NORTH TO THE KLONDIKE. Univ., Eric
C. Kenton
THE GHOST OF FRANKENSTEIN. Univ.,
Eric C. Kenton
OVERLAND MAIL. Univ., Ford Beebe, John
Ravens (serial)
THE MUMMY'S TOMB. Univ., Niprud Young
EYES OF THE UNDERWORLD. Univ., Ray
Wen, O'Neill
KEEPING FIT. Univ., Arthur Lubin ("America
Speaks" feature)
1943. WHAT WE ARE FIGHTING FOR. Univ.,
Eric C. Kenton ("America Speaks" fea-
ture)
FRANKENSTEIN MEETS THE WOLF MAN.
Univ., Ray Wen, O'Neill
FRONTIER FARMER. Univ., Win. McGurn
CRAZY HOUSE. Univ., Edna Cline
SON OF DRACULA. Univ., Robt. Siodmak
CALLING DR. DEATH. Univ., Reginald
LeBorg
FOLLOW THE BOYS. Univ., Eddie Suther-
land
WEIRD WOMAN. Univ., Reginald LeBorg
CORRA WOMAN. Univ., Robt. Siodmak
GHOST CATCHER. Univ., Edna Cline
THE MUMMY'S GHOST. Univ., Reginald
LeBorg
DEAD MAN'S EYES. Univ., Reginald LeBorg
HOUSE OF FRANKENSTEIN. Univ., Eric
C. Kenton
1945. HERE COME THE CO-EDS. Univ., Jean
YVES
THE MUMMY'S CURSE. Univ., Leslie Good-
win
THE FROZEN GHOST. Univ., Harold Young
STRANGE CONFESSION. Univ., John Hoff-
man



THE DALTONS RIDE AGAIN. Univ., Ray Taylor
HOUSE OF DRACULA. Univ., Eric C. Kerton
PILLOW OF DEATH. Univ., Wallace Tax
1947. MY FAVORITE BRUNETTE. Univ., Ellen Nugent
LAGUNA. USA. (short)
1948. ALBUQUERQUE. Para., Ray Swright
16 FATHOMS DEEP. Monogram, Irving Allen
ARRETOY AND COSTELLO MEET FRANKENSTEIN. U-I, Chas. Berthel
THE COUNTERFEITERS. Fox, Peter Stewart
1949. THERE'S A GIRL IN MY HEART. AA, Arthur Dreifuss
CAPT. CHINA. Para., Lewis R. Foster
ONCE A THIEF. UA, W. Lee Wilder
1950. INSIDE STRAIGHT. MGM, Gerald Mayer
ONLY THE VALIANT. WB, Gordon Douglas
BEHAVE YOURSELF. BKO, Gen. Buck
THE BUSWACKERS. Reolart, Rod Amateau
BEHOLD OF THE GORILLA. Reolart, Curt Siodmak
1952. BATTLES OF CHIEF PONTIAC. Reolart, Felix Feld
THIEF OF DAMASCUS. Columbia, Will Jones
HIGH NOON. UA, Fred Zinnemann

SPRINGFIELD RIFLE. WB, Andre Delleth
FLAME OF ARARY. U-I, Chas. Lumsont
THE BLACK CASTLE. U-I, Nathan Juran
1953. RAIDERS OF THE SEVEN SEAS. UA, Sidney Selkew
LION IN THE STREETS. WB, Basil Walsh
BANDIT ISLAND. Lippert, Robert Lippert Jr.
(3-D Novelty)
1954. THE BOY FROM OKLAHOMA. WB, Mike Curtis
JIVARO. Para., Edward Ludwig
CASANOVA'S BIG NIGHT. Para., Norman Z. McLeod
THE BIG CHASE. Lippert, Arthur Hilton
PARDON. BKO, Allan Dunn
THE BLACK PIRATES. Lippert, Allen Miner
BIG HOUSE USA. UA, Howard Kuch
1955. NOT AS A STRANGER. UA, Stanley Kramer
I DIED A 1000 TIMES. WB, Stuart Heisler
THE INDIAN FIGHTERS. UA, Andre Deleth
THE SILVER STAR. Lippert, Richard Bartlett
1956. MANFISH. UA, W. Lee Wilder
THE INDESTRUCTIBLE MAN. AA, Jack Palance
THE BLACK SLEEP. UA, Reginald LeBon
DANIEL BOONE, TRAILBLAZER. Sep., Albert Conaway and Ismael Rodriguez
PARDONERS. Para., Norman Taurog

1957. CYCLOPS. AA, Bert Gordon
1958. THE DEFIANT ONES. UA, Stanley Kramer
1959. MEN, WOMEN AND GUNS. U-I, Richard Bartlett
THE ALLIGATOR PEOPLE. Fox, Ray Del Burn
THE HOUSE OF TERROR. Desfontaines, Gilberto Martinez Solares
THE DEVIL'S MESSENGER. (Formerly @13)
DEMON ST.—TV series filmed in Sweden, Curt Siodmak
1961. REBELLION IN CUBA. International, Albert C. Gunzway
1964. THE HAUNTED PALACE. A-I, Roger Corman
LAW OF THE LAWLESS. Para., Wm. J. Clayton
WITCHCRAFT. Lippert, Don Sharp
STAGE TO THUNDER ROCK. Para., Wm. J. Clayton
1965. YOUNG FURY. Para., Christian Nyby
BLACK SPUR. Para., E. G. Springsteen
TOWN TAMER.
The following are 1964 titles of four ITC features re-edited from the 1955 "Hawaii" TV series in which Chomay co-stars with John Hart:
ALONG THE MOHAWK TRAIL
LONG BIBLE AND THE TOMAHAWK, THE
FATHERFINDER AND THE MOKICAN, THE
REDMEN AND THE RENEGADES, THE



BRAIN, THE (ICC-Governor-1963). Remake of Deaneven's *Brain*. Peter Van Eyck, Bernard Lee, Anne Heywood.

CRACK IN THE WORLD (96 min—Security-Par-1965). British producers of *DAY OF THE TRIFIDS* did a better job with this superb, futuristic film. Underground A-blast cracks Earth's core; scientists race to prevent complete split. Production values are good but script and direction fail to convey feeling of impending doom. Filmed in Spain, designed by Eugene Lorne. Dana Andrews, Janette Scott, Alexander Knox. Color.

DEAD EYES OF LONDON (Magna-1960). German-made remake of the 1940 British *Dark Eyes of London* (retitled *Human Monster* in U.S.) which was a much more atmospheric treatment of the Edgar Wallace mystery. English dubbed Joachim Fuchsberger, Karin Baer, Dieter Borch, Ady Berber.

• **DE NO** (111 min—Eon-UA-1963). Reissue. The years have already hurt the first of the *Bad* series; slickness of later films makes this one even awkward by comparison. However, 007's battle against insidious Chinese arch-mind is still entertaining and final scenes are imaginative. Directed by Terence Young. Sean Connery, Ursula Andress, Joseph Wiseman, Bernard Lee, Lois Maxwell, Jack Lord. Color.

END OF THE WORLD, THE (93 min—Zeo-1952). Reissue of *Panic in the Year Zero*. Ray Milland directs and acts in grim unseen drama of atomic attack. Realistic and convincing until low budget, title dialogue and studio sets begin to destroy illusion. Theme aroused slight controversy when first released. Cheap music ruins several scenes. Jean Hagen, Richard Garland, Mary Mitchell.

GHOST, THE (93 min—Param-Magna-1965). Italian supernatural melodrama originally titled *The Specter*. English dubbed Barbara Steele, Peter Baldwin, Elio Jotta. Color.

HUMAN DUPLICATORS, THE (80 min—Woolner-Crest-1963). Grade-B science-fiction. Other-world scientist sets up Earth laboratory to produce android clones. George Nader, Barbara Nichols, George Meareddy, Hugh Beaumont. Color.

MAN WHO COULD CHEAT DEATH, THE (83 min—Hammer-Par-1959). Reissue. Improved British remake of 1944 *Man in Half-Moon Street*. Scientist finds eternal life through series of worthless grade-B transplantations. Elaborate "period" production—written by Jimmy Sangster and Boris Lyndon. Directed by Terence Fisher. Good cast includes Anton Diffring, Christopher Lee, Hazel Court. Color.

MUTINY IN OUTER SPACE (80 min—Woolner-Crest-1965). Familiar juvenile space or formerly called *Space Station 36*. Lunar cave fights in the future produce crawling fungus. William Leslie, Pamela Curran.

MONKEY'S UNCLE, THE (90 min—BV-1965). Humorous sequel to 1964 *MISADVENTURES OF MERLIN JONES*. High school genius invents bicycle-driven aircraft and adopts chimpanzee. Preserves old TV-comedy style of Merlin original. Monkey has all the best lines—and should because he probably wrote most of them. Kirk Arentz, Arthur O'Connell, Cheryl Miller. Color.

• **HIGH WIND IN JAMAICA, A** (104 min—26th-Par-1965). Bizarre and beautiful amalgamation of *Treasure Island* and *Lord of the Flies*—intelligently adapted from Richard Hughes' 1929 novel. Excitement tinged with horror as Jamaican pirate crew accidentally kidnaps a group of British children.

• **THE TRAIL OF THE GOLDING** (104 min—CineScope). Color. Come to fore. Comic touches point up sad irony of outcome. Directed by Alexander Mackendrick. Excellently acted by Anthony Quinn, James Coburn, Deborah Baxter, Lita Redova. CineScope. Color.

ATRAQON (88 min—Toho, AI-1964). Moderately entertaining Japanese shōriller about fantastic subterranean which flies, burrows through the earth and shoots a deadly fireball. George's gimmicks for feature films. Japanese entry at the Trieste SF festival. Mostly for subteen set, but adults may be expected to get a derivative laugh or two from it. ColorScope.

CRAWLING HAND, THE (89 min—Mausen, AI-1963). Reissue. There's certainly no reason for you to sit through this unintentionally comical slither about an astronaut's disembodied hand which scurries around the country strangling extras until it's eaten by a cat. Film ends in city dump—which is as good a place as any. Peter Breck, Kent Taylor, Siry Steffen and a twitly ludicrous performance by Rod Lauren.

MY FRIEND, DR. JEKILL (Union - 1961). Italian-made comedy-horror film in which mad professor invents machine which transmutates himself into a perverse creature. He transfers himself into the body of teacher at girls' school where he organizes a few orgies—evidently thinking this is a sequel to *Lo Dolce Vita*. But it's not. It's an idiotic bore. Ugo Tognazzi, Abbe Lane.

TIME TRAVELERS, THE (82 min—AI-1964). Promising beginning and very imaginative ending almost compensates for the trite script, lurid treatment and poor performances in this weak, grade-B fantasy. Perhaps all the flaws and some of the charm of *The Time Machine*. People of present enter future through time-warp and find same future as depicted in countless other films. Good technical effects. Preston Foster, Mary Anders, Phil Carey, John Hoyt. Directed by H. Melville. Color.

TWO ON A GUILLOTINE or "The Unkissed Kiss of Ali" (107 min—WB-1964). Fantasy, but slickly made, horror thriller (in) as unpalatable as it might have been. Magician with guillotine trick dies vowing to return from the grave; his daughter must spend a week in his haunted (?) house to collect estate. Connie Stevens, Dean Jones, Cesar Romero, John Hoyt. Panavision.

UNEARTHLY STRANGER, THE (75 min—Independent, AI-1963). Restrained, intelligent and surprisingly effective grade-B British of thriller. Series of murders of scientists working on same theory to project man through time and space leads to eerie doom. Sleeper on the same order of *THE DAY MARS INVADERS EARTH*—and just as good. First feature by documentary director John Krish. John Neville, Gabriella Lisciani.

CURSE OF THE STONE MAN (72 min—Astoria, ADF-1959). This Mexican horror film, made six years ago, has been chopped up, retitled and resold by Americanizer (Zeo, Woolner, BEAST) so that it makes no sense at all. Addition of poorly shot scenes with American actors makes it all together even less palatable, even more incomprehensible even names of Mexican cast and crew are Americanized. Good, but forgettable. Katherine Victor, John Comedini, Lloyd Leno.

FACE OF THE SCREAMING WEREWOLF, THE (70 min—Astoria, ADF-1960). Jerry Warren strikes again with another buckled-up American melodrama, originally called *LA CASA DEL TIRCO* (House of Terror), only this one looks like a serious effort. A few scenes are good. "Shary" involves a seely-looking maimed werewolf who runs around with dummies along with a slender blonde. Quite a few features, few interesting shots of Aztec ruins. Mexican comedians Tin Tan, starred originally, doesn't even make a scene credit. Avela Vazquez, Lida Vazquez (Yuliana Varela), Len Chaney, Raymond Geyland.

BLISS CASE, THE (78 min—Futuracon-1961). Experimental grade-B mystery contains some striking photography and interesting fantasy ideas. Involves a police officer and a few techies must decide which twin is murderer. Minor, but typical of how good work can be done on a low-budget. Avela Vazquez, Lida Vazquez. **THE BIG COMBO** (1953). Steve Brady's *BLAST OF SILENCE* (1960) and *CARNIVAL OF SOULS* (1961) were written by him, starring John Wayne, with Anne Cox, Ethel Cain, Robert Kellogg.

GORGON, THE (83 min—Hammer, Col-1964). Despite used fine acting and production plus some creative editing, *Gorgon* is neither supernatural thriller nor disaster movie. It is unconvincing, sometimes inept special-effects and low-magic action. Series of disasters. Since early 1960's is trend to sort of legendary Gorgons, whose gaseous victims to stone. Could have been a disaster, but mostly just a horror. Conning, Christopher Lee, Barbara Shelley, Prudence Hymans, Color.

WARRIOR CASTLE (82 min—Gladstone, Zodiac-1963). The *Warrior Castle* of *WARRIOR CASTLE*. Italian chiller focuses on "The Zarcatorer," who stalks German sailor wandering with headless figure. Easterner. Boring. Not terribly seeks his identity. Who is he? By end of this shilly competent but badly written and badly acted picture, we learn it's a con. Georges Renard, Christopher Lee. Color, ColorScope.

• **MUSH, SWEET CHARLOTTE** (134 min—free-1964). Musing music, good photographs and first-rate hearing sent almost dead the *Impassioned* *Scarlatti* and *Impassioned* *Alfred* shocker. Reissue of this continued Alfred shocker. Reissue and suspected over-enthusiasm. Bette Davis is tormented by weird gaseous in her decaying Louisiana mansion. Olivia de Havilland, George Cotten, Agnes Moorehead, Cail Kellaway, Victor Barno, Helen Klobb.

HYSTERIA (83 min—Hammer, MGM-1965). Well made addition to Hammer's stable of mental disorder, spoiled by a weak ending. Script by Jimmy Sangster. Director is Michael Whutter. He decides to decide whether he considered himself or is losing his mind. Themes of Hammer's best in this, *HYSTERIA*. *HYSTERIA* has only echoes. Directed by Freddie Francis. Jennifer Jayne, Lida Goldoni (of *SHADOWS* novel), Peter Woodcock. Color.

ONE WISH TOO MANY (35 min—Rollit, Cont-1956). First American release of one of series of grade-B fantasies aimed at children. Youngster found magic machine and wishes himself into party of special-effects trouble. Right leads to amuse children, but most adults will be unimpressed. Anthony Richmond, John Pike, Terry Cooke.

SWORN OF ALI BABA, THE (31 min—Univ-1965). First of two in this shamefully cheap Arabian Nights chapter. A comedy. Director is Universal's 1944 *ALI BABA* and *THE 40 WHIPS*. Featuring a very minute sequence of a man in a white robe, with new scene lifted intact from old film, with new scene and even added which only points up shoddiness of series. *Sworn of Ali Baba* is the original instead of making it who is the original idea? Joe Hall, Henry Martinez, Andy Devine, George Beck. *Sworn of Ali Baba* is not a bad idea, but now can it just wait. Peter Mann, Joseph Harris, Frank Isidoro.

• **TOMB OF LIGIA, THE** (81 min—Amalg, AI-1965). Lousy camerawork and striking settings, including the towering, almost surrealistic ruins of a 300-year-old Mayan pyramid make this Roger Corman thriller one of the most atmospheric Edgar Allan Poe subjects you. When first wife is aged, Vincent Price returns again to Elizabeth Shuephard, and Ligia returns in the form of a cat—oh, that's *Saylath*, *Impassioned* and *Impassioned*. *THE MASQUE OF THE RED DEATH*. ColorScope.

• **WORLD OF ABBOT AND COSTELLO, THE** (75 min—Vanguard, Univ-1965). Wonderful compilation of scenes from 18 Bud Abbott-Lou Costello comedies, 1941 to 1955—including some of their best. *World of ABBOT AND COSTELLO* is better and narration is of no particular value, but exactly range from funny to wildly hilarious. So it's a good idea to see this film. It's unloved that this points up just how funny they were. *World of ABBOT AND COSTELLO*. Leo Lugg, Margaret Hamilton, Lee Remick, Glenn Strange, Pat Pendleton, Thurston Hall.

• **DIE, BILLY DARLING!** (94 min—UA-1965). Modern-day *Madame Butterfly*. *Die, Billy Darling!* is a *"Baby-Jane"* and returns as religious music over "serving" deed son's name. *Die, Billy Darling!* is a *"Baby-Jane"* and returns as religious music over "serving" deed son's name. *Die, Billy Darling!* is a *"Baby-Jane"* and returns as religious music over "serving" deed son's name. *Die, Billy Darling!* is a *"Baby-Jane"* and returns as religious music over "serving" deed son's name.

• **THE IMPRESS FILE** (107 min-1965). Likeable anti-Bud Brillant about spies and missing accounts. *The Impress File* is a *"Baby-Jane"* and returns as religious music over "serving" deed son's name. *The Impress File* is a *"Baby-Jane"* and returns as religious music over "serving" deed son's name. *The Impress File* is a *"Baby-Jane"* and returns as religious music over "serving" deed son's name.

LATEST FILM NEWS



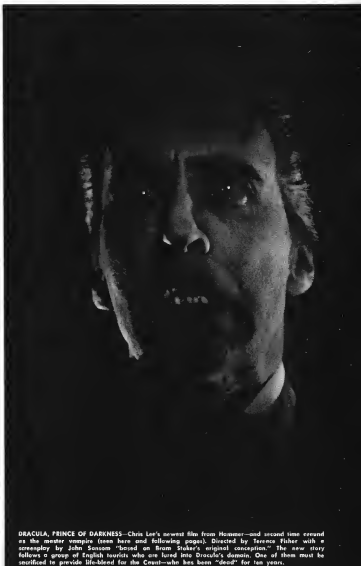
This time we have great news, gang! Work has begun on an important science-fiction film that holds promise of being the best ever attempted in this field. The title: 2001 A.D.—A SPACE ODYSSEY. The talents Stanley Kubrick (of DR. STRANGELOVE OR HOW I LEARNED TO STOP WORRYING AND LOVE THE BOMB force) and science-fiction novelist Arthur C. Clarke, author of THE CITY AND THE STARS, PRELUDE TO SPACE, EARTHLIGHT and others. In addition to his fiction, Clarke is well known for his accurate science writings speculating on mankind's future in outer space. He is president of the Cayman Astronomical Society and past chairman of the British Interplanetary Society. Clarke and Kubrick are collaborating on the screenplay and also on a novel with the same title which will be published this winter.

Location scenes for this exciting color Cinema production will be filmed in Britain, Switzerland, Africa, Germany and the United States with interiors at the M-G-M Studio in London. Kubrick describes his film as follows:

"2001 A.D. is an epic story of adventure and exploration, encompassing the Earth, the planets of our Solar System and a journey light-years away to another part of the Galaxy. It is a scientifically-based yet dramatic attempt to explore the infinite possibilities that space travel now opens to mankind. The great biologist J. B. S. Haldane said: 'The Universe is not only stranger than we imagine; it is stranger than we can imagine.'

"When you consider that in our Galaxy there are a hundred billion stars—of which our Sun is a perfectly average specimen—and that present estimates put the number of Galaxies in the visible Universe at a hundred million, Haldane's statement seems rather conservative.

Continued



DRACULA, PRINCE OF DARKNESS—Chris Lee's newest film from Hammer—and second time around as the master vampire (seen here and following pages). Directed by Terence Fisher with a screenplay by John Saxson "based on Bram Stoker's original conception." The new story follows a group of English tourists who are lured into Dracula's domain. One of them must be sacrificed to provide life-blood for the Count—who has been "dead" for ten years.



In **DRACULA**, PRINCE OF DARKNESS, Father Shander (Andrew Krel), dedicated to the downfall of all vampires, Mommers home a stake into the heart of Helia (Barbara "Dargon" Shelley). Produced by Anthony-Nelson Keys— in Techniscope and Technicolor.

"How that the first man-carrying spacecrafts are actually being built, and the United States is spending over \$10,000,000 a day to reach the Moon, and relief probes have already been launched to Mars and Venus, it is time to break away from the clichés of Monsters and Madmen. There will be dangers in space—but there will also be wonder, adventure, beauty, opportunity and sources of knowledge that will transform our civilization . . . as the voyagers of the Renaissance brought about the end of the Dark Ages.

"During the last few years, some of the world's best minds have applied themselves to questions such as: Since we are about to explore space, has anyone already visited Earth? If so, did they come 100, 1000 or 1,000,000 years ago? Does intelligent life exist on other planets of this Sun, such as Mars or Venus—or will we have to span the million-times greater distance to the other stars before we encounter intelligent beings?

"The story of 3001 A.D.—A SPACE ODYSSEY opens in the year 2001, when permanent bases have been established on the moon, manned expeditions have visited Mars and automatic probes have been sent to all the major planets of the Solar System. Enough has been discovered to make it certain that only the Earth, of all the Sun's children, has ever brought forth intelligent life. A simple life forms on Mars, but that is all. Mentality is close in the Solar System. Then, unexpectedly and from an un- comfortably close at hand, comes the electrifying discovery of extra-terrestrial intelligence."

Adding this description by Kubrick to the past displays of directorial brilliance by Kubrick (the dream sequence in **KILLER'S KISS**, the dark comedy of **STRANGEGLOVE**, the climax of **SPARTACUS** and the allegorical violence of **FEAR AND DESIRE**), we see only one that the final result is likely to be a film so faraway from should miss. So much effort is going into this film, by the way, that it won't be seen until Fall of 1968.

Producer Joseph Pevy is at work in Rome as **DEVIL MEN FROM SPACE** and **PLANET ON THE PROWL** after completing **THE BRADY BUNCH: MORRIS AND THE WILD**. Wild Planes—both starring Tony Russell and Lise Gesten. . . .



When Ian Fleming's **CASINO ROYALE** is filmed, newcomer Terence Cooper plays Bond, not Sean Connery. Producer Charles Feldman owns that one Fleming novel, but Braccio and Saltzman, who have Connery under contract, own the rights to all of the others. . . .

... Later for ABC's James Bond radio show in the fall . . . Watch for the return of Wild Carter, the James Bond of the forties. Titles include **BUN SPY RUN**, **NICK CARTER ON THE RIVIERA**, **SAIGON**, **NICK CARTER AND RED CLUES** and **THE CHINA DOLL**. . . . That hydrofoil in **THUNDERBALL** cost \$8,000,000. Fortunately, the producers got it on loan from the U.S. government at no cost. . . . British actress Maureen O'Hara brings a Bond-like female to life in the satirical **MOGOSTY BLAISE**, adapted from a European comic strip. . . . **LICENSED TO KILL**, a parody of the James Bond film, is being made in London by Canadian director Lindsay Shontoff. . . . Terence Young, director of **DR. NO** and from **RUSSIA WITH LOVE**, has done a sequel for the new four-episode film **THE SECRET AGENTS** which stars Henry Fonda, Robert Weston and Robert Ryan. . . . Lucille "Other Limits" Stevens has something on hand called **INCUBUS**. . . .

New shooting in Spain: a science-fiction horror titled **BOUND FROM A MILLION YEARS AGO**. Stars James Philbrook and Arturo Fernandez. . . . A headliner in Rome new president Gordon Scott for nervous patients. He believes the "psychological distraction" of the space- minded spin fishes out clogged up nervous systems. Well, that's his problem. . . . Elmore's upcoming schedule includes **BAT OF THE ARROW**, described as a "Gothic horror story." . . . 70-year-old Dr. Cleopatra delays who lives above the Carnegie Hall stepdown, recently donated her 80,000-item collection of show business superstitions to Syracuse University. Uncovered in the process was this idea about Hitchcock's cameo appearances. Dr. delays contends that Hitchcock appears in his own movies because of superstition, not ego. "His pictures have to have some of himself in them. It may be just a publicity gimmick to some, but not to him." . . . These two new Hitchcock films, **HARRY ROSE** and **THREE HUSBANDS** have been separately praised. Hitchcock is new budding with writer Brian Moore on an unreleased project. . . .

to the new **DRACULA**, Charles (Francis Matthews) is startled to find that his sister-in-law (Barbara Shelley) is trying hard to make him a blood relative. Also in the cast: Charles Tingwell and Thorley Walters.

In Muskegon, Michigan, a movie theater switched to adult films—and the local kids picked up carrying signs that read "WE WANT MONSTER MOVIES" and "WE WANT TARZAN LIKE LIZ." Well, we've got bad news for the Muskegon monster kids (hey, let's hear from you guys!)—it seems that even though the no-nonsense Tarzan movies hit it's no go unless producer Syd Weintraub is behind the deal. In 1928, Weintraub paid \$3,000,000 for all the Tarzan films. Recently, while Sorell Howard was shooting **TARZAN AND THE JEWELS OF OPAR** in the Caribbean with Olympic star Dan Bagg, Sorells here, Weintraub squandered the whole film on his frantically. In France, there are two Tarzan films sitting on the shelf—**TARZAN CHASE LES COEURS DES TIGRES** and **LE TARZAN DES MERES**—but, because of Weintraub, they may never be seen. Also, we've heard there are more than 100 Tarzan films that are **FANTASTIC MONSTER** editors Roy Haywood and Jim Harmon were searching for faraway-international locations, back in Mexico, Weintraub had a few problems of his own when the Mexican government objected to the use of Aztec monuments in background shots of **TARZAN AND THE JEWELS OF OPAR**. Sorells let out an ope cry until then he and his new Tarzan, football hero Mike Henry, headed for Spain to do the picture there with little help because of production delays. . . .

Tennis Tarzan Lex Barker, who now lives in Paris, recently married beauty queen Maria del Carmen Carverio, by . . .

Ray Carlin, producer of **THE HEAD THAT WOULDN'T DIE**, announced plans for four horror films to be made in the New York area. We're waiting, Ray. . . . **THE HEAD THAT WOULDN'T DIE** is a sequel to the top-notch documentary **Joe Steinman**. In addition to many beautiful and fantastic paintings by Ray Carlin, there's also a scene from **ONE MILLION B.C.** plus still shots of Karl, Lorne and Henry Hall. . . . **THE HEAD THAT WOULDN'T DIE** is a sequel to the top-notch documentary **Joe Steinman**. In addition to many beautiful and fantastic paintings by Ray Carlin, there's also a scene from **ONE MILLION B.C.** plus still shots of Karl, Lorne and Henry Hall. . . .

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by people who have lost all human sensitivity." Titled **ALPHAVILLE** and subtitled **A STRANGE ADVENTURE OF LEMMY CAUTION**, the supporting cast includes Anna Karina (the beautiful and the ever-popular Akim Tournier as a mad scientist called Von Braun, his two assistants are called Dr. Jekyll and Mr. Hunkle). The climax features a battle royale between Lemmy and a giant computer. . . . As we go to press, dozens of Constantin's **LEMMY CAUTION** films are being shown on American TV. . . .

Robert Bloch, buried under current screenplay and screenplay assignments, took time out for the following inside scoop: "The English producer who bought my story **THE SKULL OF THE MARQUIS DE SADR**, and filmed it as **THE SKULL**, have now commissioned me to do an original screenplay—and, as this, and I am finally leaving to the inevitable and getting a secretary so that I can dictate and then have a little more time on my energy left for other things." Warner Bros. calls **GARDEN OF EVIL** a "controversial suspense melodrama." . . . **THE SKULL** is a sequel to the top-notch documentary **Joe Steinman**. In addition to many beautiful and fantastic paintings by Ray Carlin, there's also a scene from **ONE MILLION B.C.** plus still shots of Karl, Lorne and Henry Hall. . . .

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Final scenes from the spectacular **FANTASTIC VOYAGE**, directed by Richard Fleischer. Film has finished shooting, but computer special effects are delaying release.

Here's more on **FANTASTIC VOYAGE**: a team of scientists, reduced to the size of microbes, tour the interior of a human body in a tiny submarine, battle the body's first unexpected dangers from heart poundings, antibodies, the inner ear, etc. Stephen Boyd stars and poster Sander Doll (who costed the **SPILL-BOUND** dream sequence for Hitchcock) was hired to help design the prepositional set which abstracts man's insides. Cost one includes Edward G. Robin, Arthur Kennedy, Donald Pleasence, Barry Corbin, Raquel Welch, Edward Elton and William Redfield. . . . Bob Kane, the creator of **Batman** and **Batman**, announced plans to make an independent horror movie in Florida but we've heard nothing about this one. . . .

Elio "Prize of Frankenstein" Leventhal co-stars in the new John Forsythe Show on NBC this fall. . . . Shannon Tellen, co-author of NBC's **GHOSTBREAKER** series which begins in September, edited a journal of psychic research for five years. **GHOSTBREAKER** combines psychic phenomena with detective-adventure elements. The leading character of the 60 min. series is a young astrologer professor who finds himself intrigued by investigations of alleged incidents of supernatural phenomena. . . . Another new hour-long NBC show is **I FLY** with Robert Culp and Red Corbin. But Culp predicts that **GIF SMART** starring Don Adams on Secret Agent 85 will be the hit of the new TV season. It's a series on **Band and UNCLE**. . . . Margaret Hamilton, the **Wicked Witch** in the 1939 **WIZARD OF OZ**, still gets an average of three to four hundred requests a year for photographs. Miss Hamilton, who appeared recently on ABC Radio's **THEATER FIVE** in a "Baby Jane"-style drama, believed no child under six should be allowed to see **WIZARD**. . . . Actress Agnes Moorehead on her character in ABC-TV's **HEWITSON**: "The role appeals to me, because portraying a witch is difficult in any dramatic form." . . . In her first role since **Harlow** of **MY FAVORITE MARTIAN** was a radio troupe in **WIND** in **Paris** and **WICF** in **Springfield**. . . . Pamela Britton of the same show reads her screen debut **Killing Frank Sinatra** in **ANCHORS AWAY**. . . . Lou Derosa head writer of **MISTER ED**, is a member of the Society of American Magicians—which probably accounts for last year's appearance of veteran magician Harry Blackstone on the show. . . . Samuel Z. Arkoff of American-International says that **AP** will discontinue its **Edgar Allan Poe** films "when the public tires of them." . . . Arch

Oboler calls his new film **(THE RUBBER)** "a measure of suspense science fiction film, the first since **THE DAY THE EARTH STOOD STILL**."

Worms has his first feature, **NIGHTSHADE** . . . and **THE DEADLY DOLL** by Henry Sleser . . . and **THE GRAVENAKER'S HOUSE**, written by two professors at Penn State. . . . Al Lewis of **THE MUNKERS** (who calls himself "an over-the-hill Dracula") turns producer-director with **DOMINIC**. . . . Lewis, by the way, is the author of a number of scholarly articles on birds and reptiles. . . . Rubezahl Mote, director of **DOA** and **WHEN WORLD COLLIDE** and co-screener on **VAMPIRE** died in Hollywood on the age of 66. . . . A new fall TV series concerns a super insect "the supergrasshopper," explains producer Mel Senger, "generate millions of suspicions of energy through the sensitive muscles in his head." . . . **ALL THE KING STRANGERS**, a story which CBS wouldn't let Hitchcock do on TV, has now been purchased for feature filming by a New York independent producer. Concerns children who kidnap and murder adults. . . . The twenty corner of Altoona, Penn., officially listed the death of veteran science-fiction writer H. Beam Piper as suicide. He was feared shot to death. . . . Conscienceless or may not figure into the plot of **DEADLY BY HUNGER**—the story of a gleefully episode of survival in the Australian West. . . . Sam Spade, producer of TV's **JIMMY DEAN SHOW**, made his debut in show business at the age of six on the great fortune radio program **LET'S FRIENDS**. . . . Jackie Gleason is a serious student of psychic phenomena; he owns more than 3000 books on hypnosis and telepathy. . . . Watch for **GRAND GIGNONE**, a feature of three meadow tales, from Eliazo Rima. . . . Director Sergio Gobbi says **BEAT'S** a **PSYCHO** like quality in his new color horror-suspense titled **LE CAUCHEMAR DE L'AMIE** ("Nightmares of Daisy"), based on Frederic Dord's chilling novel. Set in a dilapidated castle on the outskirts of Barcelona. It concerns a mother who sets out to destroy everyone involved, even indirectly, in the accidental death of her daughter. Michela Morgan stars. . . . There's a new **John Verne** air on the way. Verne's "Tribulations of a Chinese in China," Jean-Paul Belmondo and Ursula Andress star in this one. . . . Next Nov. **AP** will present a **Hunter-Hunter** dramatized **ALICE IN WONDERLAND**. Screenplay devised by the voice of the Cheshire Cat. . . .

Polly Bergen was scheduled to appear weekly on CBS-TV this season as **SELENA** MENA, "the female James Bond," but the show didn't make it in the final selection. Neither did NBC's **STAR TREK**, a sort of **WAGON TRAIN** in outer space. One show got through, however, and will be seen as a regular series on CBS—its **LOST IN SPACE**, a science-fiction styled **SWISS FAMILY ROBINSON**. . . . But don't get me wrong, I love menials. . . .

—BHO

Years ago, when the Culp stuff was still in knee pants and when the Saturday matinee was one of the biggest things on earth, horror-fantasy films were often hard to come by. Whenever a new one would appear (or even when they featured revivals of old ones), we'd rush on all fours to the boxoffice and eagerly beg to get admitted. Sitting down before the screen as a "new star" from Universal, or even when a dog from Monogram or RKO would appear, we'd be at the receiving end of one of the greatest thrills of a lifetime. Today, a younger audience and an entirely different generation is far luckier for horror-fantasy is now big business! It represents approximately 25% of the total output of the world's film industry and around 20% of theatrical boxoffice receipts. When film like **DR. STRANGELOVE**, **MARY POPPINS**, **HUSH**, **SWEET CHARLOTTE** and **GOLDFINGER** can cause crowds to beat record-breaking paths to theaters, there are no longer reasons far away but the children, least imaginative producers to desert.

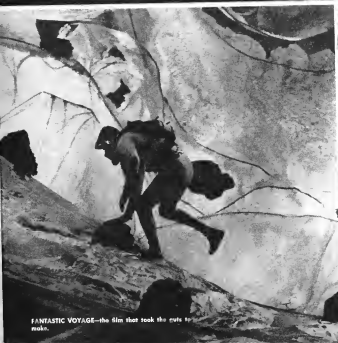
Watch for these Hammer films: **THE MAD MONK**. . . . **THE REPTILES**. . . . **THE ZOMBIE**. Chris Lee has replaced Tennessee Ernie's **DRACULA**, **PRINCE OF DARKNESS** for Hammer. . . . Boris Karloff, shortly after finishing **DE MONSTER**, **DEI** had this to say about "inspired acting": "I've nothing against any method, in principle, but what I cannot stand is the pathetic nonsense that some of its disciples told."

Jean ("Beauty and the Beast") Marais has started to record many of the five letters he received from Jean Cocteau. . . . A new issue of **KONG KONG** broke boxoffice records earlier last spring at four first-run theaters in Paris. Complete prints of **KX** have been hard to locate because of scenes deleted in **Thriller** by the Production Code. Last time **KONG** played in the French capital was 1934—and only for a

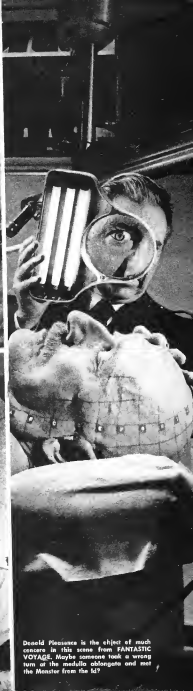
Continued



"Submarine" used by the FANTASTIC VOYAGE (Stephen Boyd, Ronald Welch, Edmund O'Brien, Arthur Kennedy, et al) who tour interior of a human body to perform delicate operations.



FANTASTIC VOYAGE—the film that took the guts to make.



Donald Pleasence is the object of much concern in this scene from FANTASTIC VOYAGE. Maybe someone took a wrong turn at the madullo oblongate and met the Monster from the Id?



Marie Chantal, who played Marie, a French countess who becomes a vampire, in the horror film *Dracula*, is seen here in a scene from the same film.

Marie Chantal

CONTE
D
KHA

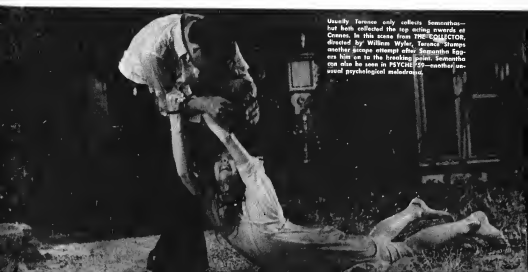


few days. . . . Eric Loeb, publisher of the terrific *European Horror Film* mag *Midi-Midi*, has sold film rights to his fantasy comic strip *SARABELLA* to producer Dino DeLauro. . . . **WASH FOR BLOOD AND BLACK LACE** (Woolsey) . . . **DUNGEONS OF HORROR** (Hart-Lee) . . . **MEAT HOOK** (CDA) . . . **FROZEN CONTINENT** (Wooden) . . . **HOMO COMPUTO** (CDA) . . . **THE ZEON MAN** (Hart-Lee) . . . the animated **WILLIE MACAN & HIS MAGIC MACHINE** . . . While Gloria Swanson made her contribution to our field with her wonderfully eccentric performance in **SUNSET BOULEVARD** fifteen years ago, but her biggest current complaint is that she only keeps getting offers to do horror movies. . . . Chris Robinson who joins the **12 O'CLOCK HIGH** cast this fall made his screen debut in **BEAST OF THE HAUNTED CAVE** . . . George Pal's film of Olaf Stapledon's classic **ODD JOHN** will be scripted by master fantasy writer John Collier. . . . Warner's **MURDER BELOW ZERO** is described as a mystery with the "touch of PSYCHO." . . . Cameron on **REFUSION** was Gil Taylor, the dynamic craftsman who headed **A HARD DAY'S NIGHT** and **DE STRANGELOVE**. . . . Allister MacLean's novel **ICE STATION ZERO**, a suspense thriller about a floating North Pole ice station manned by a group of international scientists, is now an **ALP** film screenplay by Paddy Chayefsky. . . . Fans of **ALP** movies now have a chance to have their letters read and, perhaps, even answered now that the studio's inaugurated a special fan mail department, headed by Lucie Nolani, 4/4

American International, 7145 Sunset Blvd., Hollywood 46, California. . . . (You can see routine with Susan Keston in **ALP**'s science-fiction teen movie, **PAJAMA PARTY** . . . one of the best of the "American-International Party" series) . . . Speaking of Keston, his career reaches its apogee in the new film called **FILM** by master philosophical dramatist Samuel "Waiting for Godot" Beckett. . . . **THE O DOCUMENT**, which will be made at a cost of nearly a million, concerns such a controversial topic that it might end up being seen only in limited areas around the world. Story is based on a Doubleday novel by James Hall Roberts. . . . Ray Milland won the Paris Critics and Directors Award for his directorial work on **PANIC IN THE YEAR ZERO**. . . . **THE CONCERT OF MR. & MRS. KARAL** is an animated film about a couple "with a morbid sense of humor" by cartoonist Walter Reitzel, a highly talented Pole (now working in France) who recently had an exhibit in one of the popular Paris art movie houses. . . . Campbell's Tenner and Linger came in from London to direct a couple of deals in the U.S. . . . Included will be **THE LOCH NISS MONSTER** and the 70 mm 3-D **LUNA PARK MONSTERS**. . . . One night last spring at a theater playing **LORD OF THE FLIES**, several rows were shown out of order and the film looked more like a shuffled deck of cards. An irate customer,

one of the few to realize something was amiss, complained, "You're going to show this at 8 stands? Not tell the people who buy tickets?" The manager's rejoinder was, "Why make them unhappy?" . . . **IF HITLER HAD WON** is a popular TV series developed in Berlin and shown in 20 European countries. . . . **OUTER LIMITS** may have been axed by the ABC TV network, but it's enjoying a tremendous re-run comeback—in fact, so tremendous that there's talk of its revival right now there are a total of 49 hour-long episodes). . . . Death not only takes a holiday but turns to high comedy in the Barry Ray-Ralph Thomas film **LION IN THE CELLAR** for J. Arthur Rank, described as a "black comedy with satirical aspects of death." Sounds just like the thing to get everyone in attitudes before it kills the audience. . . . Greco-Roman films yanked from theaters. . . . Veterans horror film director Edgar Ulmer has finished **FIVE MILLION B.C.**, a color prehistoric science-fiction actioner based on a story by Robert Holt. . . . Mario ("Black Sunday-Black Sabbath") Bava has directed **PLANET OF TERROR** in Italy for **ALP**. . . . Shari Epper Sullivan and Susan Hens. . . . **MOST BEAUTIFUL GIRL IN THE MOON** is a two-character off-adventure revolving around a marooned lover (cannibal) whom rescue is attempted by a shopily girl from Earth. . . . Calvin Thomas Back

Usually Tennessee only collects *Semanticus*—but both collected the top sitting awards at Cannes. In this scene from *THE COLLECTOR*, directed by William Wyler, Tennessee Stamps another accepts attempt after Samantha Eggs as him as to the breeding point. Samantha can also be seen in *PSYCHE 70*—another unusual psychological melodrama.





Mika Parry reports on

THE EUROPEAN HORROR SCREEN

The Illustrated London News said the following about Evelyn Piper's **THE NANNY**: A small boy who has murdered his baby brother, a sinister woman who murders the boy's mother, a psychotic nymphomaniac—the boy's mother, a modern gothic novel which tells a horror story for Hitchcock. Maylie was, but it's Basset and James Villiers. Hammer's first production list included a remake of **ONE MILLION B.C.** and **THE SCAPE** (recently released 3D of the horror film to British television under the title **THE HAMMER TV PLAYHOUSE OF SHOCK AND SUSPENSE**). A new Swedish horror series with the emphasis on horror has started on BBC-TV and is forthcoming from Constantin: **POD** which gets Sherlock Holmes against Jack the Ripper.

At Shepperton Peter Cushing has finished **DR. WHO AND THE DAUGHTERS**. Cushing plays the time-travelling Who, the role created on BBC by William Hartnell. London's first national horror musical will be **DEATH OF DRACULA** with music by Gordon Calab, "a Gothic Frederick Lewis."

Title changes: French horror film **THE BURNING**, from the John Dickson Carr novel, has been retitled **THE CURE AND THE COFFIN** in England; Mario Bava's **IL MISTO E IL CORPO** (The White and the Body) with Christopher Lee is now known as **NIGHT OF THE PHANTOM**. Two other new Italian films: **KALI-YUG, GODDES OF VIOLENCE** and **HERCULES AND THE MOONMEN**.

Spain's top horror director, Jesus Franco—who made **THE BRIDES OF DE JEXYL**—worked as Orson Welles' assistant on **CRIMINAL MINDS** which features the long-awaited full-star characterization by Welles. The two continue together when Franco directs **TREASURE ISLAND** with Welles playing Jack and John Silver. After that, Welles will knock off that last ten minutes of **DON QUIXOTE** which Welles plays himself in this picture—telling **QUIXOTE** in modern terms to Parry "Bad Seed." McCormack shot imperiously, this might turn out to be one of Welles' greatest; the planned trading has Quixote and Scarbo Parra surviving a dramatic twist. Oliver Bond played the character Debutry in an avant-garde BBC production. Debutry spent half his life writing on screens on **THE FALL OF THE HOUSE OF ULLAGE** (only part of it was ever filmed). At the end of his life he said, "I am Frederick Usher." . . . **THE NIGHT CALLERS** . . . When Boris Karloff was unable to take a part in George Pollock's **TEN LITTLE INDIANS** for 7 Arts, his part was taken by Stanley Holloway. . . . Also starring: Dennis Price, Shirley Eaton and gulf-Fabian.

Otto Preminger's **BUNNY LAKE IS MISSING** is based on a novel by NANNY Evelyn Piper. . . . Italian Sergio Grieco is making a **Black sword-AGENT 077, FROM THE ORIENT WITH ANGEL**, and **MARCIANTAL VIBUS DR. KHA** is a spy fantasy with a female bone-type Claude "Londra" Chabrol directed with Marie Laforêt starring. Pedro Olea makes his directing debut with **EL FABRICANTE DE MONSTRUOS** (THE MONSTER MAKER).

A special showing of King Kong, unseen in England for years, was held at London's National Film Theatre. . . . Belgian cartoonist Herge's popular Tintin character has been enjoying popularity on British TV in a series of satirical feature-length cartoons. In Belgium, the first feature-length film based on Tintin's adventures has been completed by Raoul Fata. The first, **Tintin and the Golden Fleecing**, was popular enough but in Brussels the longest drama queues in years have been forming to see Tintin and the Blue Oranges. After an appeal for help to solve the world food shortage, Tintin's island Professor Tournesol receives a blue orange with amazingly nutritious properties. This finds a Spanish scientist, Prof. Zolomax. The latter is kidnapped by an international criminal and Tintin, aided by Captain Haddock and his dog Snowy, set off to solve the mystery of the blue orange. Philippe Condorcy directed and Jean-Pierre Talbot again stars as Tintin. . . . Columbia's Bedford Incident continues **World War III**. . . . **Alien** The Black Tarnish, Champion Course Films, announce the release of **Repulsion**, **Terror** and **Sandwich**, the Scottish Film of Terror, and **The Day the World Came to**. . . . After **Mercurius**, **Mercurius**, **Somerset**, **Unus** etc., etc., the Italians have turned their attention to the movies of Tarentino First in this planned series is **Guido Matreassi's Tarentino and the New-Hunters**. By Weintraub will probably be sleeping in heavily to squish this one. . . . **Alien** Here they will see the Flying Saucer with Albert Sordi and others which lands in a remote Italian village. Tinto Brass directs and De Laurentiis produces.

. . . C&F readers will be interested in a Czech short about **The Wonderful World of Marcel Zeman**, Karel Zeman, director of such memorable fantasies as **The Baron Curi** and **The Adventures of Baron Munchausen**, has been hailed as the modern Melies. This short documentary shows him at work and reveals his secrets, some of which are astounding in their simplicity. . . . **Olive** more, the French magazine **Cahiers du Cinema** denounces its hypocrisy by publishing Roger Corman's "a couple of films because of the type of film he makes. All due credit to Corman for some of its work in the past, but this kind of invective is under the bad taste in the mouth. . . . 17-year-old Gary Parry, president of the Hammer Film Club of Great Britain, and fellow members are to make an amateur horror film in London this year. Gary's address is: 10 Darvisham Avenue, Oldfield Park, BATH, Somerset, England. There is a regular club mag.

Mika Parry

ADDENDA TO THE PETER LORRE FILMOGRAPHY

The checklist of Peter Lorre's film career in the #3 had four regrettable omissions. Also omitted are the matter-hair-and-odd, a list of Lorre stage appearances along with some other interesting data.

—Editor

- 1932. **FUNK VON DER JAZZBAND** (in a small role, Directed by Erich Engel)
- 1933. **WAS FRAUEN TRAUMEN** (as Faust, Directed by Grete Reinhold)
- 1933. **UNSICHTBARE GEMISCHT** (as Henry Piess, Directed by Rudolf Kethner)
- 1939. **ME, MOTO ON DANGER ISLAND** (Fox, Directed by Michael Lewis)
- 1950. **DOUBLE CROSSING** (as Rostov, British film directed by Ken Annakin)
- Lorre's stage appearances:
- 1921. One max performance at Stagefrühling, Vienna
- 1924. Small parts in **Stuck at Straden**. He appeared as the Old Man in **John Galsworthy's GESELLSCHAFT (LOYALTY)**
- 1929. **PIONIERE IN ENGELSTADT**, by Marie-Louise Heister, his part of the Devil, Berlin's Theater am Schiffbauerdamm
- FRÜHLINGSERWACHEN**, by Frank Wedekind, role of Moritz Stralor at the Volksbühne in Berlin.
- HAPPY END**, by Elizabeth Hauptmann, scene by Bertolt Brecht at Theater am Schiffbauerdamm
- 1931. **MANN IST, MANN**, by Bertolt Brecht, in role of Galy Gay at the Staatstheater in Berlin
- LE QUADRANTE DES KREISES (SQUARING THE CIRCLE)**, by Valentin Kotev
- DAMONIS TOB**, by Georg Buchner, in role of Satan-Jest at the Volksbühne in Berlin
- 1932. Lorre's first radio appearance was Brecht's **DER NEULIGE JOHANNES DER SCHIACHTER** in April of that year.

—Alan Dold

NIFFING A KUMOR

Our mix-up of one word last issue has created a misconception and, understandably, some consternation. In a brief, dated, we described talented Al Williamson as "a 'ghost' of John Prentice's RIP KIRBY strip." First misinterpreted "ghost-art" to mean that Prentice does very little work on RIP KIRBY—a fact which simply doesn't hold any water. Fact is that grading out a strip is probably the toughest job in the art field—and it's a common practice for an overworked strip craftsman like Prentice to hire assistants to handle the overload of work.

By the way, we've always been fascinated by the fact that Rip Kirby developed a cleft in his chin after Prentice became the KIRBY artist. This was something that had vaguely been mentioned in the original Alex Raymond strip, and we're glad that Prentice cleared up this minor but bothersome detail.

—Editor

**YOUNG AND BEAUTIFUL
FOR 500 YEARS...and
wicked every one of them!**
"She" bathed in flame...
and ruled with terror!

H. Rider Haggard's

SHE

A
MERIAN C.
COOPER
Production



Display poster for 1935 SHE starring Helen Gahagan (Mrs. Melvyn Douglas) and Randolph Scott.

New SHE—Ursula Andress.

Ayesha (Betty Blythe) visits the tomb of her dead lover in 1936 SHE.





Frankenstein TV guide



The Bizarre Avengers

THE AVENGERS are avant-garde, kinky, bizarre and fangee-in-cheek; they are exhilarating, punchy and habit-forming. This is how one writer described an hour of the slickest, most strikingly distinctive television ever seen in England.

John Steed (Patrick Macnee) is a wealthy, debonair man-about-town whose facade hides the "secret service" activities of a deliberately ruthless avenger. He dresses Edwardian style with braided pin-stripe suits, cummerbunds and embroidered waistcoats, and he always carries one of three specially made rolled umbrellas. One contains a swordstick, another a concealed rifle, and the third has hidden compartments filled with maps, a sextant and a compass. Like James Bond, an equally unscrupulous counterpart, Steed's prime consideration is to render his enemy unconscious with the least inconvenience to himself. The best tailor is at his command . . . the top boot-maker and wine-merchant.

He frequents the best clubs, plays bridge, belisque, polo, golf and croquet with equal aplomb and reads the Royal Edition of the Times. His elegant Edwardian clothes have set an entirely new fashion for men. Steed does not use any of the more obvious professional Bond symbols—the shoulder holster, the Walther automatic, the coat with tannoy and hidden knives. Although he seldom uses firearms, he frequently encounters those less elegant individuals who find the need for such accoutrements: One macabre adventure, *THE GRANDEUR THAT WAS ROME*, pitted Steed against a bizarre paranoiac who clothed global gangsters in ancient Roman togas.

Cathy Gale, Steed's vigorous co-avenger, provided the utmost in way-out roles for Honor Blackman who had appeared for many years in "B" pictures as sweetly fair-haired girls. With Cathy Gale, fashion expert Michael Whiteaker created a new dominant female styled in man-tailored clothing—leather "fighting suits"—designed to withstand the rigors of judo encounters with villains on whom she practised. Her high kinky boots have become a current fashion.

Cathy Gale, the sex-symbol of the jet-set, is cool, sleek and glamorous—yet completely capable of dominating her opponents. In one episode, her judo proved more than sufficient to deal with one villain (wrestler Jackie Fells) who had just finished digging a grave for the redoubtable Mrs. Gale when he was hurled into it by a judo throw and remained unconscious there for the next five minutes.

Unlike Steed, quick-witted Cathy has a thorough knowledge of firearms and carries a gun in either a thigh or ankle holster, drives a fast car and motorcycle, and is an expert mechanic and photographer. She is more than a match for anyone, including Steed. She is envied secretly by women who wish they could treat men the way she does and dress in the hip Avenger style.

It takes time for a television series to make an impact and impression on public taste . . . for its flavor to be absorbed into popular folklore. One only needs to observe the number of kinky boots and leather jackets about to realize *THE AVENGERS'* success.

—Alan Dodd



*** As Bill and Al used to say in the old EC times—we're all choked up! We were overwhelmed with so much praise for Cal that the letter volume was about to reach almost seven zipped. It's not, though, in fact, we've thrown in almost every critical letter at some point we received just to keep a proper balance. Hey, maybe in five, gosh, six, if we keep getting letters, fine then, Cal might write completely. We'd be hitting around all the time reading your letters instead of working on the next issue. This isn't to say we don't appreciate letters of praise, but you can help us reach our goal of being the world's top fanzine-type mag by letting us know what we're doing wrong instead of burning us under compliments.

OK, gang, grab a mag of Frankenstein Fruit Punch and settle down as we dip into the mailing. And if your letter didn't make it in print this time, don't worry. Next issue we hope to make the letter column even longer to give more of you a chance to sound off—Editor

BRAND "EX"???

by Jim Van Hollibaek

Yours is the only monster magazine (and there are one) being printed, the only one that has improved with each issue. When your mag first came out it was just a novelty, the best part of which was, obviously, the beautiful covers. Yet now your mag has grown into the most interesting and informative of all horror publications, being put out twice a month including the EX-KIND, which was the magazine of you. It's very best issue (the best monster mag put out to date) was the first issue from a man on it was less monster and MORE ADVERTISEMENTS. Now it's got almost 50% odd. One small suggestion though: a monster painting is usually more effective than a photograph designated in all. This is in reference to your covers which have been excellent to date. So far you've stuck in monsters on your covers while all the others have experimented with full horror actors with weapons in their eyes or smiling smiles as their faces—horribly appropriate for monster magazines.

Bring back EC Comics! EC Comics were the greatest comics ever published but they were slaughtered by old lady censors and comic codes. EC was innocent. EC must return! Let's have a letter called "The Old Wives, the Crypt Keeper and the Vault Keeper's Revenge on Comic Codes!" Jim Van Hollibaek, 15721 Petton Drive, 23, Houston

*** Hey, calm down, Jim... you're getting more worked up than we do when a Korloff still we thought last forever. Terms up. I didn't see a filing cabinet. We think monster paintings are as good as fun like you do, but we decided that we had to have an unsolicited letter cover photo source from a film since cover-starrings have seldom done this before. In fact, most movie star fan magazines have a photograph of a star which are NOT film scenes! Our GOR-GOR shot, by the way, was not "deconstructed" or retouched in any way. It appeared exactly as photographed—Editor.

OYSTERS! OYSTERS! RAW! RAW! RAW!

by Terry Ray Roark

Three cheers for Forgotten Frankenstein #2. Your cancellation raised with a yell over their Forgotten Thomas Edition Frankenstein that I am indeed surprised (yet extremely pleased) to note that you've presented yours with a quiet air of respect on our whole magazine's terms within every page of your fine publication. Fantasy Fair is one of the greatest things that has ever appeared in any magazine as the market today. Whether it was the remarkable photographs or the outstanding literary content of this article (or most likely both), I am at a loss to say. But whatever it is, I don't want to see Terry Ray Roark (president) the Wild-Blue Galle House, Advisory Board and Fox Club; 294 West King Street, Lancaster, Pa.

*** Whatever it is, I think maybe we just lost it. I say... if "it" is lying on the floor streptococcus... it may be in our Clinic Row file—Editor

COMPARISON SHOPPER

by Dave Szurek

There's a certain monster magazine that specialized in photos and stories of its editor. For a time, most serious horror fans could put up with that kind of crud because this publication supported very fine quality. Later, however, the time dropped in that nobody cared. 12 issues were very interesting in fact. Besides, we'd rather see something better than THE FLESH Eaters, MIDNIGHT, and ZUR DERON and a time-wasting feature on THE MUHNSTERS every issue.

There's another mag on the stands. This one is called Castle of Frankenstein. This one started out as only fair, the main flaw being a serious lack of feeling for the writing. Nonetheless, it did improve—very much so. It is now the very best monster thing ever published. Cal has gone beyond anything ever given us by the former-gazing editor. The only trouble is that it only comes out once every century or so, but that's understandable. It's just that the long wait is not so much fun for most of us. Cal knows us to shell never seen in the others. The articles are masterfully written, the photos very good to excellent and the atmosphere quite inviting. The information is generally just that, instead of something copied from your competitors and known by everyone who has ever bought a monster mag. Cal is an honest magazine which gives its own opinions rather than everybody else's. Some (for instance, the Mercurius recommendations of METROPA and THE TERROR) are almost laughable, but behind it all, they are admirable and sincere. It's nice to see a mag that gives the reader what they want to see instead of what the editor wants to see. Castle of Frankenstein has developed into something worthwhile—something that we can't seem to afford to lose. Dave Szurek, 6238 Perkins Street, Detroit, Michigan; 82218.

*** If you ever lose it, try looking for your Clara Bow file... or maybe your Elton John file—Editor

IVIE-COVERED

by Warren E. Pake

In your Ghastly Mail department, Gus Walden is a completely wrong as his criticism of the 18th article. There are three parts, or THE LAND THAT TIME FORGOT: The Land that Time Forgot, The People that Time Forgot and One of Time's Abyss. The response letters are: Robert J. Tyler Jr., Thomas Billings and Bradley. The Microcos which Walden complained about actually is the Time's Abyss. Some suggestions, please enlarge your book review section, it's too good. If you must have the mail order section, keep it at minimum. Your popular competition stuffs each issue with over 20 pages of junk, thus limiting the contents to about 75 out of 100 pages—and at 50¢ each's a heck. I'd like to see lots of artwork by Larry Ivie scattered around and most covers printed by him, with excellent reviews. But if you would lead no head at all the above, yours would still be the supreme magazine known. Warren E. Pake; 40 Peardy Lane, Lufkin, Missouri; 63154.

PARADOX TO TIE YOUR BOATS TO

by Bruce Robbins

By the way of introduction, I am the same Robbins whose letter appeared in Cal #2. I am one of those total fast-food and collect every science fiction magazine in America, England, Australia, Germany, every paperback from those same countries, selected handpicked books; all the monster magazines and quality fanzines. I have a complete set of Dick Lupoff's Xena for example. This collection is pretty much back to 1947—and vintage before that to 1976. I have been watching of horror movies since 1955—every new one, every old one not seen on TV, plus private showings of the classics (METROPOLIS, THE GOLEM, etc.) whenever possible.

Castle of Frankenstein is the best directed thing of its kind—and I'm extremely pleased to see that you're able to keep it going. I appreciate your random comments (such that Connie Mason of BLOOD FEAST and RAG MARIACI is the Carmie Mason of Playboy fame—making with Jane Wilkinson of MAGNIFICENT LOVE the only two Playmates to hit the horror movies—) that show footage from LOST WORLD was used in an episode of VOYAGE TO THE BOTTOM OF THE SEA. These sort of comments are not often put into print for future reference.

I publish a fanzine, Paradox, which is concerned mainly with general sci-fi—editors and David Keller includes (Shadows Over Lovecraft, etc.). Prepared but not yet printed is a check-out of monster magazines for the next issue. After that, a cross index to the contents of all the monster magazines is in preparation. Bruce Robbins, 1417 Newark Avenue, Stamford, Connecticut; 06905.

*** There are other Playmates who have been in horror-fantasy films. Bruce Diane Webber was in HERALD OF TERROR (1945) and Joan Suley appeared as "Doris" in VALLEY OF THE... Continued

Baron von Bungle

BY RICHARD BOJARSKI





DRAGONS (1960). Recently, Duane Michelle was featured in *GOODBYE, CHARLIE*. More horror Playmates in future issues of CoF.—Editor

by Sharlene Springer

* * * More on The Felezens Orson Welles in future issues, Sherlene . . . so stay tuned.—Editor

by John Teaterose

Q: What can we say? We liked All THAT MONEY CAN BUY so much we wanted to live on it as long as possible. The Heaven and Hell movies, the tapes, the samplings. (We did miss Mississippi Leola, but that's another story.)

A: You're right. The original foreign tour of Lee's Blues Allstars was cancelled because of the American boycott of South Africa. We felt that our death rated special mention because his music was so big correctly. But don't worry, we're still here like you will keep us on our test form.

—New ad—Editor

PORTRAIT OF THE MUNSTERS AS A CHEESE

by Mike Appel

Ninjabackslid Party proved to be the finest, if not the best, party in the whole ish. It was interesting to read Al's own thoughts on his favorite movies. Ghosted Mail interesting, but I loved that you said: "No superhero or horror comic magazines today can equal the pre-code EC comics for realism..." Apparently, you are among the very few who have never read Marvel Comics. Pick up a copy of FF or Daredevil or whatever else... or you just might change your mind. Mike Agard (writer, FAMOUS FIFTEEN OF FILMBOOM): 1103 Kinross Avenue, Belleville, Illinois, 62221.

*** You might be surprised, Mike, how many CoF staffers are *Mary Marichart* fans. (We don't wear the T-shirts!) Our own personal favorites are *DR. STRANGE* (because the mystical angle is the closest they've come to fantasy) *Blondie* (plotting) and *DAREDEVIL* (because of the great Wally Wood, formerly of EC). Marvel has tremendous imagination, but seldom *gets* it on, right? Right. By the way CoF's own Larry Liev is one of the Marvel bullpen's behind-the-scenes guys. In fact, Larry is the one who told me Marvel what Ben Grimm is in the *FANTASTIC FOUR*.—Editor

SCHIZO



Rare shot of Chaney Sr., wife and Chaney Jr. during the HUNCHBACK film publicity tour in 1923. Unavailable from any other source. Send \$1.00 to: Dick Bojarski, 7726-134th Street, Flushing 47, New York.

A BUN IS THE LOWEST FORM OF WHEAT

by John Lynch

Not so with yours. Of special interest to me, was The Peter Lorne Story in #5. Very interesting and thorough. Many excellent and useful facts. I have been especially impressed by the drawings by former EC artist, bought \$6 today. You have enough material here to make at least four more issues. "Brand W" publications. Very good. In words my appreciation for your mag. The well-written articles (with almost no puns), the illustrations, the variety of subjects, the attractions all make your mag outstanding in the field. This is a 50¢ publication? I'd buy it every issue if I could. It's great. I've learned so many new things. You save time and money's worth. I hope you can continue on as the old EC mags, by all means go ahead with it. As the proud possessor of a copy of #5, I would like to see it in print. I would very much like to read inside information on them. With the inclusion of a story about the "Banned Artists Club," by the critics, I'm sure this would be an interesting article. I am open to read-fans and non-fans alike. John Lutz, 128 Allison Street, Apt. #2; San Francisco.

*** You really seem to have a thing about puss, John. We don't understand why so many member fans dislike puss. We try to fight the urge, but it's so use. Look out, here comes one now! . . . When is a Bojzo not a Bojzo? When it's a Bojzo. . . .—Editor

BELA ACHING

by James Peck

Mr. Lima, Ohio.

*** The answer, James, is I feel torn . . . wanting
most issue. We been putting off our de-
finitive coverage of Lugosi because our con-
fidence seemed to be doing such a good job in
this area. We wanted to wait until we could
come up with something really different and
original. It's unlike anything ever done on
Lugosi in any monster magazine, and that's all
we can say about it right now.—Editor

Horror Playmate Joan is a 15-minute character by cavemen in **VALLEY OF THE DRAGONS**. Joan is now a regular on TV's *Bronxside*.

TRANSCENDENTALLY TRANSYLVANIAN

by Henry Nicolaello

I consider the caption about Bela Lugosi's "overly-theatrical" Dracula performance untrue and ridiculous. Lugosi was magnificent as the evil Count. Every word he spoke was underlined with delightful menace and malignant evil. All those who saw it in 1931 remember it as a childhood nightmare. I was shocked to read that foolish statement in your magazine which I thought leaned toward the real classic of old. **HORROR OF DRACULA** was a fine film compared to the other movies of horror released at the time, but Lee, though the best horror actor today (really untrue, that is) did not have the beautiful elegance of Lugosi and seems too British to be Transylvanian. Critics of past and present consider Lugosi the best Dracula and the second best one, John Carridine. Aside from that foolish comment, it was a masterpiece—a great improvement due to the proper balance between articles.

Henry Nicolaello;
315 Meadowbrook Drive; Syracuse, N. Y.

*** See answer below.—Ed.

Chris Lee's new **DRACULA** (with Barbara Shelley) . . . *Nichols*



HORROR FILM ACTING

(Lee and Lugosi)

It's a well-known fact that a great majority of stage performers, after years of work on the stage, are not suitable for films. This isn't always true, of course, but actors who work in both mediums claim that performances must be judged of extremely different levels—depending on whether they're making live or on film. The testimony of film is such that directors like Kazan and De Sica can give one non-professional as an actor; they would fail on stage, however, if they attempted to put the same non-professionals on a stage. The ideal film actor is someone like Brando or James Monroe who realizes that restrained gestures and an almost expressionless countenance are sufficient to convey the character. [William Clax was one of the few people appearing in silent films who was also aware of this.] We contend that Lugosi, after playing Dracula on stage night after night—used being his primary relationship with the film medium—was delivering essentially the same performance seen on stage—as did James O'Neill when he played the **COUNT OF MONTE CRISTO** after spending a lifetime doing the part on stage.

This is not to say that Lugosi was best. Our use of the term "overly theatrical" simply means that it was a non-classical performance—in light of what has been done with fine acting in recent years. Certainly we agree that, in a highly individual way, Lugosi's stylized Dracula was "magnificent" and "delightful."

Christopher Lee, however, obviously brought to his role a strong knowledge of film, a desire to do it his own way and, most important, an awareness that today's audiences are jaded and he would not succeed in the past unless he made Dracula a very real person. He probably approached the role using modern acting techniques—perhaps by internalizing the idea of some purported obsession harbored by a real psychotic—instead of attempting to imitate the monster cliché trope of what a vampire should be like. Many actors in recent fantasy films seem to be thinking, "These things do not exist. They are fantasy; I might as well utilize the part or else just forget about trying to create anything legitimate with it." Lee doesn't do this. Neither did Kevin McCarthy in **INVASION OF THE BODY SNATCHERS**, Anthony Perkins in **PSYCHO** or Barbara Shelley in **BLACK SUNDAY**—to name just a few examples.

From an actor's point of view, the Frankenstein Monster could be one of the most challenging roles ever written or it could be just another horror role to work through. Lee's characterization of the Monster reveals quite a bit about his gift for acting. As conceived by Lee, the Monster is half-baby, half-monster—evidently the result of a very conscious pre-film analysis. [How would the Monster react? When kind of primitive thoughts would flash through the head of such a creature?] Lee's attempt to be **EXACTLY** what the Monster was intended to be well because of this "study" that even begins to worry that the Monster's hands and face are not strictly attached and may fall off. Other actors, too talented, would never have seen the part as anything more than simply staggering about—and, unfortunately, too many actors of this type have been cast in horror films during the past decade.

Any actor who cannot approach a horror role seriously is betraying his talent and should be out of the acting world out of his own choice.

—Kob Stewart

Still courtesy of Museum of Modern Art



Bela Lugosi's original **DRACULA** (with the late Helen Chendler) . . . *Stylized?*

CHARLES M. COLLINS REVIEWS GOTHIC GROTESQUES

THE DEVIL'S ELIXIRS. E. T. A. Hoffmann, John Calder, 1963, 324 pp. With fine drawings by Edmund Weissenborn.

THE ELIXIRE DES TEUFELS (THE DEVIL'S ELIXIRS) is an early work by Ernst Theodor Amadeus Hoffmann (1776-1822). It was written between 1814-1815, and published the following year. Thirteen or four English translations appeared, but the last one I can trace was published by Edinburgh (an English edition) in two volumes around 1829. This present volume presents the complete German version in a new but inept translation by Ronald Taylor.

E. T. A. Hoffmann remains one of the giants in the school of German romantic literature. His bizarre creations effected original and enduring innovations in the Gothic romance, while his influence can be distinctly perceived in the writings of Gogol, Dostoevsky, Poe, and Hawthorne. Tales such as THE SANDMAN, THE LOST REFLECTION, and COUNCILLOR KRESPER fired the imagination of Jacques Offenbach, and formed the inspiration for his celebrated opera. THE DEVIL'S ELIXIRS may not be a major novel, and, assuredly, it is a second rate endeavor next to THE MONK and MELMOTH THE WANDERER; but it is an important book in the appraisal of Hoffmann's creative development, for here we find the genesis of themes, concepts, and characterizations that were to haunt the German romanticist's literary career.

THE DEVIL'S ELIXIRS is "... a story which can scarcely be read without shuddering ... a dark maze of human emotion and human weakness—a mingling of poetry; sentimentality, rollicking humour, wild remorse, stern gloom, blind delusion, dark insanity, over all of which is thrown a veil steeped in the fantastic and the horrible." Thus wrote J. T. Bealy, unreservedly, and it is indeed all this. One wishes, however, that the translation was a more inspired rendition. Mr. Taylor has shown little imagination in this very literal, stilted, and often downright flat interpretation. Moreover, he becomes so enmeshed in the complex Germanic structure that it is difficult and frequently impossible for him to extricate himself in the transcription. His translation is consequently subject to criminal misuse of the English language.

Hoffmann's novel was clearly inspired by Matthew Gregory Lewis' powerful Gothic classic, THE MONK. This work made a deep and lasting impression that is reflected throughout THE DEVIL'S ELIXIRS. His frustrated love for Julia Marc (who was then but a child of thirteen) formed the second essential of the Hoffmann's novel.

THE DEVIL'S ELIXIRS is basically the story of Mendargus, a Capuchin friar, who is seduced into a life of immorality, crime, and madness by a strange and powerful elixir. This elixir turns out to be the very same potion offered by Satan to tempt Saint Anthony during the monk's devotional retreat in the wilderness. Having yielded to the drug, Mendargus sets out on a course of deception, vice, murder, and material satisfaction. But, of the devil's own now, strange and bewildering events stalk the simple friar. And here we discover the early appearance of appearances distinctive of Hoffmann; apertures that would emerge as leitmotifs through all his dazzling achievements. There is the Doppelgänger—the double who appears throughout the book, relentlessly pursuing the tormented monk. There is the awesome personage of "the painter" (who might be the Wandering Jew, or Mephistopheles) hovering over the action of the novel like a true, Germanic figure of destiny, casting his dark shadow of impending doom. There is the impassioned, violent, and unfulfilled love for the beautiful, doll-like noblewoman, Aurelia. And finally, there is Hoffmann's inevitable winsy ally supplied by the grotesque little barber, Belcamp.

As Mendargus continues his downward track, the reader comes upon scenes of madness and surrealism every bit worthy of Kafka. Hoffmann's treatment of fear, nightmare, and the delirium of the schizophrenic mind is handled with skill and ingenuity, showing an amazing insight into modern psychology. Such passages form some of the best of his prose.

The novel moves from somber monasteries to remote villages; from medieval castles to prison cells; from quiet villages to the gloom of the madhouse. There are labyrinthine ways in the progress of the book, a gallery of bizarre characters, and a complex web of unity in the denouement. But, for all this, the novel fails as an integrated, solid artistic achievement. Besides the faulty translation, the overall work lacks the consummate artistry Hoffmann later developed. Before its finish, THE DEVIL'S ELIXIRS becomes a muddled hodgepodge of artifice and contrivance through which the reader often gropes hopelessly lost. The maze of character relationships (united in a long and involved closing sequence) is a dreary affair, and obviously Hoffmann's method of expressing his concept of an inexorable destiny which, he seems to feel, enhances the horrific effect. I became simply weary and confused after doggedly plowing through the final fifty pages.

None the less, THE DEVIL'S ELIXIRS has some fine moments with truly weird scenes in the typical Hoffmann manner. It will certainly be of interest to all Hoffmann enthusiasts, and the aficionados of the Gothic romance.

This John Calder edition is the only one currently in print, so one must perforce submit to the Ronald Taylor translation. It may be obtained through any British book dealer, fantasy specialist shop, or by ordering direct from the publisher. It is worth the effort if you are a collector, or among the admirers of E. T. A. Hoffmann.

—Charles M. Collins



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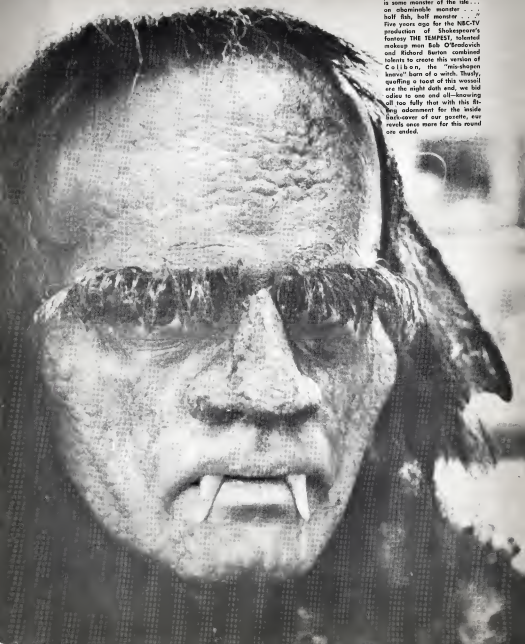
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are the night duth end, we bid
adieu to one and all—knowing
all too fully that with this fil-
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